Indus symbols dictionary By Jeyakumar

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Dedication

This book is dedicated to Late **Shri Iravatham Mahadevan**, who spent his entire life on the decipherment efforts of Indus Script. This work is the culmination of the work started by him. My research work has followed the ideas initiated by him.

This book is also dedicated to the living legend **Mr Asko Parpola**, who had made an immense contribution to the research works on Indus script decipherment.

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The way research is done changed after the introduction of the internet and search engine 'Google'. It is no longer possible to search for information in the old ways of searching for information in the physical books in a Library. I have to confess that I have not visited any library to collect the points. I have collected all the information only through the internet.

Even though the use of computer programmes, windows operating system and MS word has been taken for granted, I salute the persons behind these technological developments. Without these technical aids, it will be next to impossible to present the ideas in a research paper form and this present book form. I am also thankful to *Academia.edu* for enabling me to publish my articles for a wider audience, and I wish them all the best in their endeavour.

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Special thanks are due to Wikipedia.com. The facts and figures are taken from Wikipedia as the backbone of my research articles. Providing this content free from copyright helped consolidate the facts in my research work. Few photos are taken from Harappa.com; thanks a lot to this organisation for providing valuable images about the Indus valley civilisation.

Thanks to Iravatham Mahadevan, Sundar, and his co-authors for their research paper, all the data analysis given in this book is based on the data provided in their research papers.

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13

Introduction

There were so many attempts to decipher the Indus script in the past century, but none of them could succeed. What is the reason? Any archaeological artefact should be analysed in the context of the place it was found. These Indus excavation sites have been wrongly identified as **metropolises**; they were **necropolises**. This misclassification resulted in total confusion of the analysis of the artefacts and building remnants. For more details, read the' Necropolis theory on IVC' article. (1)

The interpretation of Indus seal inscriptions also got distorted. In my decipherment efforts, I have kept the idea that Indus sites were necropolises. Hence, I got through the breakthrough. I got this idea of necropolises from the book 'secret of Crete' by Georg Wunderlich.

The significant finding put forth in my book is that the Indus script follows the **Egyptian hieroglyphic way of writing**. This finding eliminates the need for Rosetta stone-like double lingual inscriptions. Now, we can confidently use Egyptian hieroglyphics as a reference point.

Another issue is the language of the Indus script. **The Indus script shows the influence of Sanskrit and Egyptian hieroglyphics.** The impact of Egyptian hieroglyphics I call the Dravidian component. The Egyptian priests and scribes were likely to have contributed to the development of Indus script along with Sumerian priests and Vedic priests. The Indus symbols show a composite culture of all these three great civilisations. It was a mixed culture 3500 years back, but scholars are unnecessarily quarrelling over that legacy as Aryan and Dravidian civilisations.

----Author

--PART -I

Dictionary of Indus script symbols as per Jeyakumar

There are many Indus script dictionaries at present. Hence, I am constrained to add my name to the dictionary to differentiate it from other research works. A critical finding in my Indus script decipherment is that the Indus script follows the Egyptian religious ideas and Hieroglyphic writing style. In addition to that, most seal inscriptions revolve around Vedic rituals related to the pithru karma ceremony. Thus the Indus civilisation was a composite culture of Egyptian, Sumerian and Vedic culture 3500 years back.

I have written separate articles explaining each symbol. All these articles are available on the following websites:

Academia.edu-- https://annamalai.academia.edu/JeyakumarRamasami

https://indusdictionary-jeyakumar.com/blog/

In the below-given Indus script dictionary, the reference to these articles is given below every symbol's explanation. Read those articles for more information.

Index	Symbol	Explanation
А	% H Agni stoma/Ladder	Agni stoma Yagna – The ladder symbol indicates the ascendency of the soul to heaven. Reference article: 'Agni stoma / Jyoti stoma Yagna'- uplifting the dead man's
	Ammit/ crocodile	soul to heaven. (2) Ammit the crocodile /Taweret Egyptian demon goddess Reference: The crocodile symbol indicates the Egyptian demon Ammit and Goddess Taweret. (3)

	7	Ankush symbol. Ankush means 'elephant goad'. Most probably, this symbol could have been used in a sense 'to control' the evil spirits. Reference:
	Ankush	'Ankush' symbol indicates a ceremony for controlling the 'evil spirits. (4)
	?	The arrow symbol indicates the word 'Astaka'. Astaka is the eighth day of a fortnight, the favourite god of the day is 'Rudra'.
	Astaka/ spear	Reference: 1.'Astaka symbols' indicates the 'Mamsastaka' ritual. (5) 2. "Rudra" was the most important God of the Indus
В	bangles	Valley Civilization. (6) The bangle symbol indicates the mother goddess as well the meaning of protection. Reference article: Bangles symbol suggest the idea of a female goddess.
	₩7	Bee symbol indicates the soul of the dead ancestor Bee-hive also means a ceremony associated with the resurrection of the soul
	Bee and beehive symbols	Reference article: Bee was another form of dead man's resurrected soul.
	2	The bird symbol also indicates the soul of the dead ancestor
	bird	Reference article: The bird symbol indicates the same idea as 'fish symbolism.'
		This bird symbol is different; it indicates the 'firebird', which carries the soul to heaven in the Agnicayana ceremony. Reference article: Evidence of 'Vedic Yagna' in Indus seal inscriptions.
	bird	
	pow	The bow symbol indicates God 'Rudra.' Reference: "Rudra" was the most important God of the Indus Valley Civilization.
	P ♥♥ Branch	Branch symbol indicates the word – Zakhastha- (Sastha). Zakhastha means 'branch living' in Sanskrit. 'Sastha' is likely a degenerated form of 'Zakhastha'. 'Sastha' stands for the meaning of 'God' in Indus seal inscriptions. The three symbols in this row are variations of the same idea, 'Sastha'. Reference article: 'Branch symbol' indicates the word 'Sastha.'
	占 ⊞	Brick- symbol indicates 'Istikrta' ritual.
	Brick symbol/ Istikrta ritual	Reference: Bick symbol indicates Istikrta ceremony

c & Caduceus symbol Chair symbol	Caduceus symbol – Indicates the messenger god of Greeks 'Hermes'. Twisted serpents could have indicated the Sumerian god Ningishzida also. It could have indicated the fifth day of the Hindu calendar -Naga Panchami. Refer to the article: Indus script numerals indicate various gods as per calendar days. The chair symbol indicates the tenth day of the Hindu calendar month. It could have stated the god Yama/ Osiris Refer to the article -Indus script numerals indicate various gods as per calendar days.
chevron with determinative symbol	Chevron symbol indicates goddess 'Neith'. Similar to the arrow symbol Reference: Double bow and double arrow indicate goddess Neith
E # comb symbol	The comb symbol indicates 'offering table', similar to the 'pitchfork' symbol. The only difference is that the 'comb' symbol had been drawn vertically. Reference: The comb symbol indicates the word 'Offering.' 'Pitchfork' symbol indicates 'offering table.'
Concentric circles	Concentric circles – symbols of protection Refer to the article – Concentric circles indicate protection through 'Apotropaic magic'.
Cone	The Cone symbol means 'given everlasting life' That is million years of an afterlife by the Egyptian god Heh / or / his parents Sah and Sopdet. In the Indian context, God 'Heh' is transformed into the modern-day god 'Ayyappan'. Refer to the articles — 1. Cone symbol means 'given everlasting life.' 2. Difference between Ayyappan and Ayyanar
crab	The crab symbol indicates the month of Karkida and the god Rudra. Reference: Rudra" was the most important God of Indus Valley Civilization. The crocodile symbol indicates the Egyptian demon Ammit.
Crocodile	Read the following article for more information: The crocodile symbol indicates the Egyptian demon Ammit and Goddess Taweret.

D	Stick symbol	Danda (Stick) symbol indicates the agnoukaran ritual for dead ancestors, where a stick is offered in the fire. Most probably, the stick could have meant a 'command' to the dead man's ghost not to come back and trouble those living relatives. A second possibility, the noose and stick symbol, could have indicated the pre-Vedic god 'Varuna'. Reference: A single vertical stroke symbol (stick symbol) could indicate the Agnoukaran shraddha ceremony. God Varuna was present in the Indus Valley civilisation The 'Diamond shape' altar symbol indicates the Yagna pit. Especially Smasana-cayana Yagna. Smasana-cayana means funeral ceremony. Reference:
	'Diamond shape' altar	Evidence of 'Vedic Yagna' in Indus seal inscriptions.
	ATD x4x	Double bow – symbol indicated 'goddess Neith.' Reference article: Double bow and double arrow indicate goddess Neith.
	Double bow symbol Double arrow	The double arrow also indicates goddess Neith. Reference article: Double bow and double arrow indicate goddess Neith
	Double mountain	Double mountain -indicates God 'Aker.' Reference article: Double mountain indicates 'Aker'.
	7"F"	Dvi-Kavu symbol indicates – sacrifice meant for two entities, first entity gods and second entity 'Pithrus.' Kavu symbol indicates sacrifice in Indus script inscriptions.
	00	This symbol could indicate the idea of Dvi-Kavu (Or) It could be the symbol of Meshkhenet – two uterus symbol
E	embryo	'embryo' symbol indicates – a growing fetus in the womb. This symbol is occurring in high frequency. It is likely; it was one vital ceremony to protect the growing child. Reference: Fetus symbol- indicates growing embryo and thereby suggests the transmigration of the soul.
	O embryo	It could be a variant of the 'embryo' symbol.

F	rrrr	The fence symbol means 'Anv-Ashtakya' symbol. The next
	H	day after the Astaka ceremony is called 'Anv-Astaka' when the burial ground/ funeral ground fence is made.
	fence	Reference:
		The fence symbol indicates the Anv-Ashtakya ceremony
		The Fetus symbol indicates a growing 'embryo'.
	00	, , , , , , , , , , , , , , , , , , , ,
	(4)0)	Reference:
	V	Fetus symbol- indicates growing embryo and thereby
	Fetus	suggests the transmigration of the soul.
		Fire stick-symbol indicates the word 'Yagna'. These fire
	V	sticks are used in creating new fires in the Yagna ceremony.
	Firestick	Reference:
	FILESTICK	The firestick symbol indicates 'Arani sticks' of Vedic Yagna.
	^	The fish symbol indicates the dead man's soul in heaven.
	()	Sanskrit name for dead ancestor/manes is 'Pithru'.
	^	Reference:
	fish	Fish symbolism in Indus Valley Civilization
		The funeral mound symbol is associated with God
	A. A.	'Heh' (Ayyappa) the funeral mound was likely raised on the
	YAV	seventh day after death – because the seventh-day ritual is
	411.4	associated with 'funeral mound'.
	Funeral mounds	Reference:
		Indus numerals represent various gods as per calendar
		days
G	a et.	The goat symbol indicates the Sumerian god 'Ea.'. There is
	Trest	a second possibility that it could have also indicated the Vedic God
		Pusan. There is a separate article explaining that the hoof symbol could have indicated the 'Vedic' God Pushan (Equivalent of
		European god Pan)
		Latopean god rany
	goat	Reference:
		1. Goat symbol indicates –Sumerian god 'Ea.', who was
		equivalent to 'Hermes.'
		2. 'Hoof' sign indicates the Vedic god 'Pushan' (Pan) Gate-keeper god. In Tamil Nadu, the gatekeeper is called
	'團團人	'Karuppa-swami' (The Black-one- without mentioning the actual
	mm\	name).
	Gate-keeper god	Reference:
		Karuppa Swami' was the 'Gate Keeper God'
	(A) (3)	Wheel symbol -indicates Garhapatya sacrifice – house
	W W	holder's sacrifice
	Garhapatya sacrifice	Reference:
	Garriapatya sacrifice	Wheel symbol could be indicating 'Garhapatya' sacrifice
н		H – symbol could be indicating God Indra.
	l'H'	H – symbol could be indicating the Vedic god Indra and
		Marduk of Sumeria. – (H' indicates the four winds used by Marduk as his weapon
	H - symbol	'H' indicates the four winds used by Marduk as his weapon
		,

		Hoe symbol shows the seed sowing ritual of Smasana-
	Δ	Cayana ceremony (Funeral ceremony)
	1 th	Reference:
	/ 11.	The hoe symbol shows the 'seed sowing' ritual of the
	Hoe symbol	Smasana-cayana ceremony.
	1	Honeycomb symbol – indicates the soul rebirth ritual –
	A	dead man's soul is reborn as a bee in a honeycomb.
	Honeycomb	Reference:
	symbol	Bee was another form of dead man's resurrected soul.
	Symbol	Hoof symbol indicates Vedic god Pushan (Equivalent of
	1.1	European god Pan)
	40	Reference:
		'Hoof' symbol indicates the Vedic god 'Pushan' (Pan)
	Hoof symbol	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,
		Ka – symbol indicates the 'upraised hands' indicates 'Ka'
K	ΨΨΟΟΙΨ	the spirit of the dead man – as per religious ideas of Egypt, the
		same was followed in IVC also.
	0	Reference:
	Ka - symbol	Upraised hands symbol means 'ka' soul.
		This symbol is a composite symbol.
	ש ש	'Ka' (upraised hands) symbol + offering symbol
	\vee	
	- 4	Karkida symbol indicates God Rudra
	α	Reference:
	••	"Rudra" was the most important God of the Indus Valley
	Karkida symbol	Civilization.
	,	Karkida symbol this 'inverted fork' symbol looks like the
		cancer constellation.
	\wedge	Reference:
		"Rudra" was the most important God of the Indus Valley
	Karkida symbol	Civilization.
	J [It is a composite symbol expressing the word 'Karma.' It is
	705	the best example of 'logosyllabic writing in Indus script. The fish
	\bigcirc	symbol is inside the 'ka' symbol. Fish stands for 'ma' symbol
	Karma symbol	(Matsya- means fish in Sanskrit). Both these symbols together
	Narma symbol	indicate the word 'karma'. Another important point is the word
		'Matsya' indicates. that the Indus script was based on the Sanskrit
		language. Reference:
		Sanskrit influence on the Indus script
		Karuppa-swami This symbol, a god with a stick, indicates
	'團團人	a gatekeeper god. Karuppa-swami was the Gatekeeper god as per
		Tamil culture, still prevalent in Tamil Nadu today. They were called
		'Dwara-palakas' in Sanskrit. I have given the Tamil God name
	Karuppa-swami	because his real name is unknown.
	Karappa swaiiii	Reference:
		Karuppa Swami' was the 'Gate Keeper God'
	J E	Kavu symbol indicates the word 'sacrifice'. Parpola says
	7 [this symbol looks like the head of a cow. The other possibility is the
		'upraised hands' symbol of Egyptian hieroglyphics, which stood for
	Kavu symbol	the sound 'Ka', which meant departed 'soul' of a dead person.
		Reference:
		'Kavu' means 'sacrifice' in Indus inscriptions

	自	This symbol also indicates 'Kavu', a wooden frame using which the sacrifice animal was choked to death. Reference: Kavu-2 - variant of 'Kavu' symbol
)) à)) Kedaga (shield)	'Kedaga' means 'shield' in Sanskrit. This Indus symbol stands for the meaning 'shield'. Rituals associated with this shield offers protection to individuals. Reference: Kedaga symbol indicates apotropaic magic
	K W	Kur symbol – This trifoliate pattern referred to the netherworld in Sumerian cuneiform. One notable point is that this is the only logo used in Indus script adapted from Sumerian cuneiform. In contrast, many symbols have been borrowed from
	Kur symbol	Egyptian hieroglyphics. The Mountain symbol also indicates 'Kur.' Reference: Kur symbol indicates netherworld.
	Leaf messenger	Walking man with leaf shape is indicating the leaf messenger Reference Leaf – messenger symbolism in Indus script
М	Mat symbol	During the Yagna ceremony, 'Darbha' grass will be spread like a mat to invite gods to participate in the Yagna ceremony. This symbol indicates a mat made out of 'Darbha grass' and stands for 'invitation'. The invitation to 'Pithrus' is also made on similar lines to the invitation made to gods by IVC priests.
		Reference: 'Mat' symbol indicates the word 'invitation' to the Yagna ceremony.
	Meshkhenet (goddess)	Two – ovaries symbol indicates goddess Meshkhenet Two bricks symbol also indicates Meshkhenet
	Q ₀ d ₀ ⊚	Reference Two bricks symbol indicates 'Meshkhenet.'
		This triple mountain symbol indicates the nether world. The nether world is on top of mountains for some cultures; others are in the underworld. The other symbol indicating the 'nether world' is the 'Kur' symbol. Refer to the separate entry for the 'Kur' logo. This mountain symbol could have indicated the Sumerian god
	mountain	'Enlil' also. (Later day shiva of Hinduism) Reference: Mountain symbol could be indicating the 'God of death or the 'land of the dead.'
N	火	God with projections in his shoulder is 'Ningishzida', a Sumerian god who was a psychopomp. Psychopomp means a god who accompanies the dead person's soul and guides him through
	Ningishzida	the nether world. Reference: 'Ningishzida' the Sumerian dragon in the Indus Valley civilisation

	Number three	Number three has been used in many ways. In addition to referring to the regular numeral, it also stands for 'Many gods' and 'Dangerous gods.' Reference: Number three specifies 'Many gods' and also 'Dangerous gods.'
	Noose and stick	Noose and stick symbol could have indicated the pre- Vedic god 'Varuna'. The second possibility is that it could have stood for the word 'command' in Egyptian hieroglyphics. Reference: God Varuna was present in the Indus Valley civilisation
	Numerals IIII Numerals	Numerals – represent various gods as per Hindu calendar days Reference article - Indus numerals represent different gods as per calendar days.
P	E 'Pitchfork ' symbol	'Pitchfork 'symbol indicates 'offering table.' Similar grapheme appears in Egyptian hieroglyphics with the same meaning. In addition to that, the 'comb-like symbol also indicates the identical meaning of 'offering'. The only difference is that the offering table has been drawn vertically. I have written a separate article for this 'comb' symbol. Read under 'comb symbol' for more information. Reference: 'Pitchfork' symbol indicates 'offering table.'
	急 仏伽 Pithru symbol	Pithru symbol indicates a dead ancestor. The fish symbol also meant Pithrus—precisely the deceased person's soul. Reference: Fish symbolism in Indus Valley Civilization
	Plummet	Plummet symbol - This kind of plummet amulet was inserted in mummy wrappings. Egyptians believed that such plummet amulet would bring in 'balance' in their next life. Reference: Plummet is a kind of amulet.
R	© ✓ Control President of the control Rudra	Rudra – He was the most important god of IVC. Many symbols indicate this god. 1. crab symbol 2. cancer constellation symbol 3. crab within pipal tree. 4. Bow and arrow symbol. 5. Arrow symbol. Reference: Rudra was the most important god of IVC.

s	TITA	Similar to 'Sa' symbol of Tawaret of ancient Egyptian civilisation. Tawaret was a benevolent demoness.
	Sa' symbol	Reference: The crocodile symbol indicates the Egyptian demon Ammit and Goddess Tawaret.
	od symbol	Sa – symbol of Indus valley civilisation
	Stick symbol /single stroke	Stick symbol/Single stroke symbol I have already discussed it under the 'Danda' symbol. Refer to danda for more information. Reference: The single stoke symbol indicates the 'Agnoukaran' ritual.
	♦	This symbol indicates the Smasana cayana altar (Vedic burial) in Indus Valley Civilization. I have already discussed the issue under the 'diamond-shaped altar'. Reference:
	Smasana cayana altar	'Smasana cayana altar (Vedic burial) in Indus Valley Civilization'
	•	Spike symbol indicates modern Buddhist magic instrument of 'Vajra Kila.' Reference:
	Spike symbol	Spike symbol indicates a ritual to control evil spirits
	× ×	Swath, a mummy ritual, indicates 'mummification' rituals in the Indus valley civilisation. Reference article – swathe a mummy
	Swath a mummy	
Т	块	Tammuz as milk carrier in Indus valley civilisation
	Tammuz – messenger god	Reference - Tammuz as milk carrier in Indus valley civilisation
	1	Thunderbolt of 'Varuna' X symbol indicates 'Varuna or Yama'
	Thunderbolt	771
	(I)	Tilak symbol means Pithru-karma ceremony Reference Tilak symbol means Pithru-karma ceremony
	Tilak symbol	
	夏	twisted bird stands for the idea - fear Reference article:
	Twisted bird symbol	Twisted bird stands for the idea - fear
	@ 040 Q	Two bricks symbol indicates the Egyptian Goddess Meshkhenet Reference:
	Two bricks symbol and two ovaries symbols	Two bricks symbol indicates the Egyptian Goddess Meshkhenet
	Two – vertical strokes	Two vertical strokes indicate Dvi Kavu (Sacrifice for two entities) Reference: Two vertical strokes indicate Dvi Kavu (Sacrifice for two entities)

U	Upraised hands symbol	'Upraised hands' symbol means 'ka' soul Reference: 'Upraised hands' symbol means 'ka' soul
w	S	Water symbol indicates God 'Varuna.' Reference:
	Water symbol	Varuna was present in the Indus Valley civilisation
	\otimes	Wheel symbol could be indicating 'Garhapatya' sacrifice
	Wheel symbol	V 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
x	57	X symbol indicates 'Varuna or Yama' / Osiris
	X x-symbol	Reference:
	- X-Syllibol	X symbol indicates 'Varuna or Yama'
Υ	Уп	Yagna symbol consists of two Arani sticks (fire sticks) placed in a cross position or placed side by side. Sometimes it looks like a 'quotation mark' also.
	y	Reference: The firestick symbol indicates 'Arani sticks' of Vedic Yagna.
Y	O _{Yoni symbol}	Yoni symbol indicates mother goddess and concept of rebirth.
	Equivalent to embryo symbol	Reference: Yoni symbol indicates mother goddess and concept of rebirth.
Z	Zee symbol	Zee symbol indicates the 'thunder bolt' of Varuna

Methodology

Any research paper contains information about the methodology used in the research work. I also, would like to present few words on this issue of methodology. I have been working on this issue decipherment for the past twenty years (2000- 2020). The first idea I got about the decipherment work is from Asko Parpola and the research work of Iravatham Mahadevan. I generally followed the procedures followed by them. I did not set any methods to do the decipherment work, but I did things randomly. My experimentation was on a 'trial and error' basis.

Based on the book of Hans George wunderlich 'secret of Crete. I was aware the IVC excavated sites were necropolises and not metropolises. I thought the Indus seal inscription might contain details about the 'month and date' of cremation, which are required for conducting, any annual death ceremony later. It did not yield any results.

In the second stage, I applied some sounds to the symbols (syllabic reading) and checked the results. Generally, I tried out both Tamil words and Sanskrit words. Even though I got few Dravidian words, the results were mainly the Vedic rituals. But the syllabic way of reading also did not progress well. Hence, I discarded the second method also.

Third, I tried the 'ideographic way' of reading the Indus inscriptions. It yielded a total breakthrough, and I could read all most all symbols. As discussed in the following pages, Indus seal inscriptions indicate Vedic rituals and gods. Even then, there were no good answers to many of the symbols.

In the fourth stage, I came across the idea it could be the influence of Egyptian hieroglyphics. It was gradually revealed many of the remaining symbols were hieroglyphics adapted from Egyptian civilization. The impact of Egyptian hieroglyphics, I call it as the Dravidian component of the Indus script. Thus, the Indus script is fully explained and indicates a combined culture 3500 years back self. This entire research work was based on trial and error, and no other term could be used.

----PART -II-----

---GENERAL ARTICLES ---

Article-1 Egyptian hieroglyphics influence on Indus script

Abstract:

Many Indus symbols resemble Egyptian hieroglyphs, and there is a close connection between these two writing systems. The Egyptian priests and scribes were likely to have contributed to the development of Indus script along with Sumerian priests and Vedic priests. The Indus symbols show a composite culture of all these three great civilisations. It was a mixed culture 3500 years back, but scholars are unnecessarily quarrelling over that legacy as Aryan and Dravidian civilisations.

Direction of writing

The basic fundamental principle in any writing system is the direction of writing. Hieroglyphs are written in rows or columns and can be read from left to right or from right to left. In hieroglyphic writing, the direction the human or animal figures face is the beginning of the line. Further, the upper symbols are read before the lower line symbol. (7) The Indus script follows the same pattern as Egyptian hieroglyphic writing.



The Indus script follows the same method used by Egyptian scribes. The red arrow in the above-given seal picture shows the direction of reading. The direction faced by the bull is the side from which the reading should begin.

Logograms are visual symbols representing words rather than the sounds or phonemes that make up the word. It is relatively easier to remember or guess the meaning of logograms, while it might be somewhat harder to remember or imagine the sound of alphabetically written words. Modern examples for logograms include the pictorial representation of toilets of "Ladies" and "Gents" by simply showing the picture of "Woman" or "Man" in AirPort or Public places. The idea of "Gents Toilet" or "Ladies Toilet" is expressed through pictures instead of written letters, which is more convenient and practical in a multilingual situation. (8)

Decipherment efforts show that the Indus inscriptions are written mainly in 'Ideogram'. However, the 'logo syllabic way of writing also exists in a few cases. The best example is 'Pithru-Karma', frequently used in Indus inscriptions. This word is written in 'ideographic way' and 'logo-syllabic way'. Iravatham Mahadevan first advocated the 'ideographic way' of interpreting Indus Valley civilisation symbols in 2014 (9). However, his idea that those symbols indicate tablets of communication of the Dravidian people has not made much progress.

At this juncture, it is pertinent to introduce the research paper of Ms Bahata Ansumali. Through her article, she has established that the Indus script follows the logogram way of writing and not the syllabic way of writing. (10) Her conclusions support my research finding that Indus script follows hieroglyphic (Logographic) way of writing.

The below-given table shows that the Indus symbols have

evolved from Egyptian hieroglyphics.

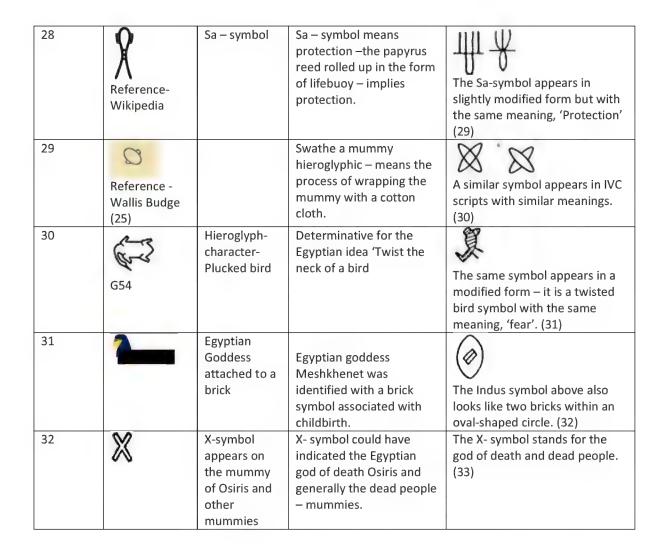
S.No.	Hieroglyphic Symbol Reference to Gardiner's list	Description	Egyptian Hieroglyph explanation	Indus symbol and notes
1	D- 28	Two arms upraised	Ka (Life spirit) According to the Egyptian idea, life consists of four components, and 'Ka' was 'spirit'.	Indus symbol is with the same meaning and the same sound, 'Ka.' (11)
2	D-31A	Two arms upraised and club in the centre	The 'Ka' priest was most probably involved in the death ceremony and could have specialised in dealing with the spirit (ka) of the dead men.	The Indus symbol looks similar, meaning 'Karma' (Pithru Karma). This 'tilak' symbol was likely worn on their forehead by specific priests involved in dealing with the dead man's spirit. (12)
3	D -54	Legs walking/	Approach enterprise, do not move, stop Injure leg, thigh / This leg symbol also has the meaning "come." Determinative for motion.	This 'walking leg' logo appears with the same meaning 'come.'

Leg of an ox 1. "repeat, repetition." The leg of an ox appears in 2. Ideogram for "bovine Indus script, but the leg symbol leg." indicates the God 'Pusan' (Pan) F-25 3. (to repeat, narrate, recount, tell a story, tell a dream) Sky sky INDUS EGYPTIAN God in the sky. Same N-1 meaning as given in Egyptian hieroglyphics. Three hills indicate the Three hills Ideogram for mountain \sim nether world. Called 'Kur' in N-25A Sumerian Language. In Sumerian ideas, the 'Kur' was located on the top of mountains. (14) Two hills Ideogram for mountain Egyptians thought the 'netherworld' lay beyond these two mountains. Indus people N-26 also believed in a similar idea. This symbol indicated the god 'Aker.' (15) Ripples of The letter' n.' This water symbol also water appears in the Indus script; it N-35 indicates the same meaning as 'water.' 9 Low fence fence ---A similar ideogram appears in Indus script but 0 -43 indicates the fence put up on Anav-Astakia ceremony (16) 10 Stool--Typical usage is for the name of God Ptah-The mat symbol support, stool, a stool indicates 'invitation' and seat offered to gods made out of Q-3 /pithrus in a Yagna in the Indus reed script. (17) (Originally the stool's Mat) 11 Table with Offering table nm slices of The same offering bread table appears in the R-2 Indus script with the same meaning. (18) 13 Ideogram for 'life' and Ankh -life 'live.' S-34 ↑ Same meaning in Indus script, but the ideogram is slightly different

27

14	U-6A	Ное	Beloved of gods	The same symbol appears, but the meaning is different. This symbol indicates the ploughing ceremony of the place in which the corpse was burnt. (19)
15	X V-28	Symbol for the word eternity/ a- long-time period/	wick-Ra-wick God-Huh	The same symbol appears, but the meaning is not yet ascertained
16	X-8	Cone-shaped bread	Ideogram for the word 'give',' given', 'to give.' In iconography and reliefs, used for pharaonic statements: "Given, Life, PowerForever"	Same meaning in Indus script symbols (20)
17	1 z-1	Single stroke Egyptian Numeral one	indicates that the prior sign is an Ideogram as if it has no feminine ending, can stand as an abundance stroke at empty places.	The ordinary meaning is number one of numerals. But it also stands for the 'Agnoukaran' ceremony. It means the death anniversary ceremony in which a stick was offered to the dead ancestor. (21)
18	1 1 1 Z-2	Three strokes Egyptian numeral three	plural, majority, collective concept (e.g. meat,) It can be used as a replacement for signs perceived to be dangerous to be written	Along with the ordinary meaning of number three of numerals. It also could mean plurality and a danger sign as in the Egyptian hieroglyphics. (22)
19	I I Z -2c		It can be used as a replacement for signs perceived to be dangerous to be written	A similar symbol exists in Indus script with the same meaning as that Egyptian hieroglyphics (22)
20	Z -3a	Three horizontal strokes	No explanation in the Wikipedia list (23)	May be used as a replacement for signs perceived to be dangerous to be written/(or) may be indicating plurality (Many gods) (22)
21		Three horizontal strokes within an elliptical circle	選出 り M-321 a	It May be used as a replacement for signs perceived to be dangerous to be written//(or) may be indicating plurality (Many gods) (22)

22	\\ Z-4	Dual stroke (slanting)	Egyptian numeral two, plural, majority, collective concept (e.g. meat), Duality It can be used as a replacement for signs perceived to be dangerous to be written	Dual stroke (Slanting) can be seen here. With similar meaning as that of hieroglyphics (22)
23	Aa-1	Placenta	O O Embryo symbol in IVC scripts. (24)	A similar symbol appears with the meaning of 'Embryo', which is more or less the same meaning as 'Placenta'. See the note below
24	The state of the s	Reference: List of hieroglyphic characters, serial no: 68. Book of Wallis Budge. (25)	Crocodile symbol indicates the Egyptian demon Ammit and Goddess Tawaret. (3)	In hieroglyphics, the ammit is in picture form, but in IVC script, it is in logo form. (3)
25		Reference: Book of Wallis Budge. (14)	The double arrow indicates the Egyptian goddess Neith. In IVC also, this symbol could have shown Neith. (26)	See the note below: Two arrows in a crossed position symbol of Neith
26	₹ , ∞	The double Bow symbol means goddess Neith. Reference (25)	The double bow symbol appears in IVC with the same meaning. (26)	See the note below:
27		Plummet	Plummet is a kind of amulet inserted during mummification (27)	This symbol plummet appears many times in IVC seal inscriptions. (28)



Serial No.1. (Ka-Symbol)

This symbol of 'two arms upraised' indicates the meaning of 'Ka' (life spirit) in Egyptian hieroglyphics. This Indus symbol gives the same sense and the phonetic sound of 'Ka'. I have already written an exclusive article on this issue, under the title "Upraised hands means 'ka' (soul)". (34) Read this article for more information on this symbol.

Serial. No.2 ^{JF} (Pithru Karma)

In Egyptian Hieroglyphics, this symbol is explained as 'Two arms upraised and club in the centre' with meaning as 'Dead priest'. The idea 'dead priest' does not give a proper definition. It was probably a priest who dealt with the death ceremony and dealt with the 'Ka' spirit of the dead man. Indus symbol is with a similar idea with the meaning of 'Pithru Karma'. I have already explained this symbol in the article," Tilak symbol means 'Pithru Karma'". (12) Read this article for more information.



This 'walking leg' symbol conveys the meaning 'come'.

Serial no.3 ('walking legs' symbol)

In the seal presented beside, read the inscription from left to right. The first ideogram indicates the Yagna pit, stating that a Yagna was performed. The second symbol is the 'walking leg' symbol with the meaning 'come' (invitation). The third symbol, 'stick symbol', suggests that the 'Agnoukaran' ceremony was performed for the dead ancestor. (35) In ancient times, it was a ritual that a 'stick'

was offered to ancestors during the Pithru karma ceremony. Thus the 'walking symbol' indicates an invitation to Pithrus to attend the 'Agnoukaran' ceremony.



Serial. No. 13:

Ankh – gave eternal life in ancient Egyptian ideas, and it looks like IVC followed similar ideas. The symbol indicated with an arrow seems identical to the Ankh symbol in the seal presented beside.

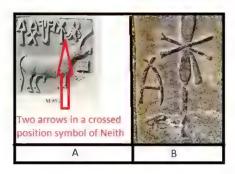


Serial, no.23

In the seal presented beside, the placenta symbol appears along with the Yagna symbol. However, this placenta symbol indicates a growing embryo in IVC symbolism. The Yagna was conducted to protect the growing embryo. Read the

article, "Yoni symbol indicates mother goddess' for more information. (24)

Serial no.25

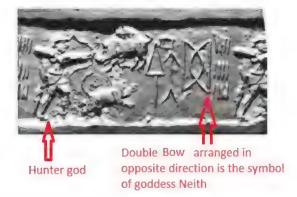


This IVC symbol (Figure -A) looks similar to the two crossed arrows of Goddess Neith. Hieroglyphic name of Goddess Neith(B). (26)

Serial.no 26:

A double bow and arrow indicated goddess Neith in Egyptian civilisation. In Indus Valley civilisation also, it could have indicated the same goddess. (26)

Thus, it can be seen that many Indus script symbols have a similar meaning to 'Hieroglyphic symbols' of ancient Egypt. It shows the definite



influence of Egyptian Hieroglyphics on the Indus script. However, the Indus script language is a composite language of Egyptian writing and the Sanskrit language. The details regarding Sanskrit language influence can be seen in my article under the title' Sanskrit theory on deciphering the Indus script'. (14)

Article -2

Necropolis theory on Indus Valley civilisation

Abstract

The name Mohenjo Daro itself means, "It was the mound of the dead," and the word itself is self-explanatory. The view that nearly 50,000 people lived at its demise is not an acceptable theory because such a crowded condition would have resulted in diseases. It is likely, Indus people built mortuary houses and temples in these sites, and these clustered mortuary houses give the impression of a city.

The structure identified as granary is doubtful; the photographs available at the website Harappa.com show that it looks more like a brick kiln than a granary. Storing grains on such a large scale is difficult; grains will rot, insects and rats will attack. Based on these factors, I concluded that the structure was not a granary but could be a brick kiln.

The photo of the blocked drain presented on the same website shows that it could be merely an entrance to a tomb. A photograph of the well indicates that it could be a tunnel (Shaft Grave) to the inner burial chamber at a lower level, but it looks like a well. The "toilets" described by archaeologists seem to be "ordinary holes" meant for pouring sacrificial blood into underground burial chambers. The potteries also look like that as if they have been tailor-made to the needs of funeral practices. Some show a protruding tube meant for funnelling the sacrificial blood into the ground.

Keywords:

Blocked drain, Blood sacrifice, Brick kiln, Burial chambers, Funeral practices, Granary, Harappa, Indus Valley Civilization, Mohenjo Daro, Necropolis, Tomb, and Toilets

Necropolis theory on Indus civilisation

The name Mohenjo Daro itself means, "It was the mound of the dead," and the word itself is self-explanatory. Even in Medieval times, it is likely that these sites could have been used as burial places; the existence of Islamic tomb at Harappa and Buddhist stupa at Mohenjo Daro further substantiates this proposition. The name 'Lothal' also means mound of the dead in the Gujarati language. Indian archaeologists are claiming that there was a ship dockyard at Lothal. Whereas Lawrence argues that it was merely an irrigation tank, there is no supportive evidence for any shipyard. (36)

I visited many excavation sites in Gujarat; all are called 'Timbo' (mound). All excavation sites are deserted and are located one or two kilometres away from nearby villages. This kind of isolation is a typical characteristic of a burial place. In a normal situation, no village will be deserted. The deserted nature of these sites shows that they were haunted places and dwelling places of ghosts.

Nevertheless, archaeologists are going to various lengths to prove otherwise. These excavated sites are necropolises and not metropolises as imagined by various archaeologists. For example, the standard view is that nearly 50,000 people lived in Mohenjo Daro at the prime of its existence. The idea of the metropolis is not an acceptable proposition because 50,000 dead bodies could be kept in such a congested condition, but not 50,000 living people. Many people living in unsanitary conditions would have resulted in epidemics and many deaths.

No such big cities existed in any part of the world at that period. Many people living in big congested cities would have resulted in large outbreaks of diseases and death. In ancient times, villages did not grow beyond the population of a few thousand because of the threat of epidemics. At the maximum, a town could have withstood a population of 10,000, not more than that. However, the archaeologists estimate that nearly 50,000 to 1,00,000 people would have lived in Mohenjo Daro, and Harappa would have sustained an equal number of people. Such a high population density was impossible; hence, a proper explanation for the dense construction of houses in these sites is needed. Only dead bodies were likely kept in those houses, and people were not living in those sites. This new hypothesis explains the high density of homes found in these sites. The new theory being put forward is that these sites were necropolises, not metropolises as popularly imagined so far.

The mystery of Bhirana mound, Haryana

Bhirrana or Birhana (In Google map, it is named Bhirdana) is a small village located in Fatehabad District, in the Indian state of Haryana. According to a December 2014 report by the Archaeological Survey of India, Bhirrana is the oldest Indus Valley Civilization site, dating back to 7570-6200 BCE. (37)

The site is situated about 220 km to the northwest of New Delhi on the New Delhi-Fazilka national highway and about 14 km northeast of the district headquarters on the Bhuna road in the Fatehabad district. The site is one of the many sites seen along the channels of the ancient Saraswati riverine systems, now represented by the seasonal Ghaggar River, which flows in modern Haryana from Nahan to Sirsa. (37). The mound measures 190 metres north-south and 240 metres east-west and rises to a height of 5.50 metres from the surrounding area of the flat alluvial plain.

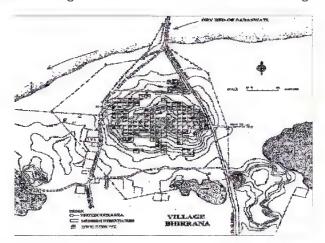


Figure 1: Line map of Bhirhana

Picture courtesy -Narender Parmer (38)



Figure 2: Same area as per the Google map.

Picture courtesy (39)

I downloaded the Google map of the excavation site and reproduced the same here as *Figure-2*. Compare this Google map with a line map *(figure-1)* provided by Narender Parmar. (38) See the area on the northern edge of the village *(Area marked with a red line)*, which had remained unoccupied for thousands of years, waiting for the archaeologist to excavate. Strange. Why was this area never occupied? People have not deserted the nearby village. Archaeologists claim that Mohenjo Daro was abandoned, Harappa was deserted for various reasons. However, this village is not deserted, but evidence about 7000 BC is still available. Why is it so?

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Mystery Mounds of Indus Civilization

Why is the mound area alone not occupied for thousands of years? The same question is applicable for all excavation sites of Indus civilisation. Indian archaeologists visit a village to find a mound and immediately declare that he has found an ancient Indus Valley city. How is it possible? Evidence for any other civilisation appears in small numbers, with few excavation sites. Whereas evidence for Indus Valley Civilisation appears in thousands, why is it like that? What made all these sites preserved for so many thousands of years? I am not disputing that these sites are thousands of years old; I accept that as a fact. But my question is, how and why these sites were never reoccupied and remained unoccupied for thousands of years.

Over two thousand sites of the Harappan culture have been discovered so far, of which only half a dozen are cities and slightly more than a dozen can be identified as towns. The rest of the settlements fall into different categories like small or big villages, processing centres, ports, and temporary camps to exploit local natural resources. This data has enabled the reconstruction of the urban life of the Harappan people, but it represents less than even 3% of the Harappan population. We have, however, the minimal idea of their rural lifestyle, where more than 97% of Harappans lived. It looks like "Small village Archaeology" does not seem to be a priority of the Harappan archaeologists. (40)

All Indian archaeologists classify these sites in various categories, but none identifies them as burial places or necropolises. In reality, all Indus excavated areas are either burial grounds or necropolises. This misidentification has resulted in absolute confusion about the nature of the Indus Valley Civilization.

I see for the first time the word 'Necropolis' used for an archaeological excavation site of Indus valley civilisation in one article written by Shinde. The report of Indian archaeological society contains the article, named 'Harappan Necropolis at Farmana in the Ghaggar basin. Special report no.4 of the Indian archaeological society (2009). Unfortunately, the said report is not available anywhere on the internet. (41) This report confirms my doubt that all these Indus excavation sites are burial grounds. In this report, the authors have stated that at least part of the excavated site is a 'Necropolis'.

Evidence of earliest Cremation in Indus valley civilisation

Indian Archaeologists are casually explaining some structures as 'Pit dwelling'. Any decent living human being will not like to live in a pit, so this interpretation of Indian archaeologists needs to be appropriately tested.

Farmana Khas or Daksh Khera is an archaeological site in the Meham block of Rohtak district in the northern Indian state of Haryana, spread over 18.5 hectares. It is located near the village of Farmana Khas, about 15 kilometres from the Rohtak-Hissar highway and 60 kilometres from Delhi. It is significant mainly for its burial site, with 70 burials of the Mature Harappan period (2500–2000 BC) and relatively recent addition (excavation started during 2006) to Indus Valley Civilisation sites excavated in India. (42)



Figure 3: Location map of Farmana.

Picture courtesy (43)

Narender Parmar reports that In Farmana-II, Haryana, the archaeologists have uncovered 'pit dwelling' (43). Closure scrutiny of the photo shows that it is not the case of a 'pit dwelling'.

Figure 4: Discoloured soil in a circle of 5 feet in diameter.

Picture courtesy (43)

See the photo presented beside (figure -4); the circle is hardly 5 feet in diameter; nobody could have lived in such a small pit dwelling. Narender reports a layer of ash, charcoal and bones found from this pit. There is a possibility that it was a sacrificial pit, where one thigh of an animal (Leg piece of sacrificed Bull) would be burnt as a burnt offering to gods. The remains of the bone could be that of a sacrificed animal. Otherwise, the second possibility is that it could be a funeral pyre, and the bones could be the burnt remains of a dead body. Proper analysis of ash residue and bone remnants will yield a good result.



Pit No. I

The picture shows some kind of circular discolouration, not clear-cut evidence of 'Pit-Dwelling'. Since this fire circle has been found on a burial mound, it should be assumed that it is the fire of a funeral pyre. Only, burning of the dead body requires 5 feet diameter fire circle. My conclusion is that it is the remnant of a funeral fire. It is the earliest known recorded evidence of cremation in the Indus valley civilisation.



Figure 5: Entrance of a tomb.

Picture courtesy Harappa.com

Drainage system

Much is being said about the drainage system of the two cities. Experts dealing with these sites undoubtedly believed that sustaining such a vast population could be possible because it had a proper drainage system. A closer look at the photographs presented on the website Harappa.com shows that the drainage is 6 feet high and it is elevated and broad enough to allow a person to walk through the passageway. (See also figure-18) Indian cities do not have a drainage pipe more than four feet even today at modern times. What was the necessity to build such a passageway? No doubt, they were

passageways, but not for cleaning the blocked drains, but they were passageways to enter the tombs and the inner burial chambers or the burial rooms. These passageways would have been closed after placing mummified bodies inside the burial chambers. The closed passages are visible in the photos presented on Harappa.com. These closed passageways give a false impression that later day occupants have blocked the drainage and built new houses.

We are not able to correlate this passageway to the entry passage of a tomb because the roof of the burial chamber had fallen. The burial chambers would have been constructed simply, like a room. The ceilings would probably not have been supported by high-quality timbers like a typical living house. Even if high-quality wood had been used as rafters, those rafters would not have survived the ravages of time of thousands of years. Naturally, the ceilings had fallen over time. Passageways have withstood the onslaught of time because there is no wood usage in those cobbled arch pathways, but burial rooms have not survived. In this scenario, we are not able to visualise that it could have been a tomb. Two essential evidence of these excavation sites are burial chambers and passageways, but these two facts have not been linked together. Interpreting only the passages has

resulted in wrong conclusions.



Figure 6: Dyer's platform.

Picture courtesy Harappa.com.

This enclosed hall shown in the illustration has been named dyer's workshop. From the depiction, we can assume that huge pots would have been kept on those circular platforms, which created a depression in the middle. Some utensils with round bottoms were held on those platforms. Generally, flat bottom metal vessels called "vats" are used for dyeing purposes.

Earthen pots with a narrow mouth will not fit into the role of dying vats. Earthen pots cannot withstand the rigour of dyeing activity. In addition, the dying of clothes would have required a heating system for warming up dying solution for proper adhesion to clothes, but no such heating facility is seen. If the purpose of these platforms is considered in light of the new theory, then the utility of the above-said platforms will perfectly fall into place. These platforms could have been used for keeping "Burial pots" (Funeral pots with a dead body inside),

Figure 7: Grinding mill platforms.

Picture courtesy (44)

Platforms for grinding mills or burial pots?

There are five to six round platforms clustered together in a narrow space near the so-called granary. At present, these platforms are being described as platforms for grinding grains. The usage for the platform is still not explicit. If the above said view that the rooms were burial chambers, then the use of the platform will also fall into place. It looks like those platforms were built to keep the funeral burial pots over them; such a huge pot containing a mummified body would have required a stable platform. The picture of the platform in the website Images of Asia.com shows that three or four such platforms were placed side by side in a single room.



What happened to the grinding millstones? If so many platforms are available, why are the grinding stones missing? The grinding stones are made of granite, and chances are more the grinding stone should have survived than the brick platform. Bricks are fragile and should have been destroyed much before the grinding stones. Suppose so many platforms were used for grinding grains. In that case, Mohenjo Daro should have been an industrial centre consisting of many grain-milling factories beating all other civilisations of that time. The new interpretation is that these platforms were used to keep funeral burial pots, not grinding mills.

The second possibility is that those round platforms could have been used for **Vedic Yagna**. At this juncture, it is relevant to note the **syena citi** found in Purola, Uttarakhand state. The ancient site at Purola is located on the left bank of river Kamal in District Uttarkashi. The excavation was carried out by Hemwati Nandan Bahuguna University, Srinagar Garhwal. (45)



Picture courtesy (45)

The site yielded Painted Grey Ware's (PGW) remains from the earliest level, along with other associated materials, including terracotta figurines, beads, potter-stamp, and the dental and femur portions of a domesticated horse (Equas Cabalus Linn). The most important finding from the site is a brick alter identified as *Syena chitti* by the excavator.

The structure is shaped like a flying eagle *Garuda*, head facing east with outstretched wings and a square chamber in the middle. This chamber contained pottery remains assignable to circa first century BC to second century AD. The findings also include a copper coin, bone pieces and a thin gold leaf impressed with a human figure identified as Agni. (45)

The Shulba Sutras are part of the larger corpus of texts called the Shrauta Sutras, considered appendices to the Vedas. They are the only sources of knowledge of Indian mathematics from the Vedic period. Unique fire-altar shapes were associated with unique gifts from the Gods. For instance, "he who desires heaven is to construct a fire-altar in the form of a falcon". Those who desire the world of Brahman should construct "a fire-altar in the form of a tortoise. And those who wish to destroy existing and future enemies should construct a fire-altar in the form of a rhombus. (46) (47) (48)

Papers presented in the 12th world Sanskrit conference indicate the '**Ratha wheel'** type altars were built. (49 p. 44). It was called '*ratha-chakra-citi*'. This kind of ratha *chakra citi* confirms a possibility of *Yagna* conducted in 'wheel type' Vedic altar. In addition to that, the picture shows (FIGURE-7) four wheels in an adjoining area like four wheels of a ratha.

Based on the evidence provided by the massive structure built for *syena citi*, it can be assumed that there would have been different types of altars for various purposes. It looks like those circular platforms were some Yagna platforms used by the Indus priests. This **Vedic altar ratha** was probably used as a vehicle to send the dead man to heaven. Referring to the Mahabharata story, in the end, Yudhishthira is transported to heaven in a chariot brought by Indra. (50)



Figure 9: Granary

Picture courtesy Harappa.com.

Granary or Brick -kiln?

The structure identified as granary is doubtful as American history professor Kenoyer suggests it could be merely a big hall. (51) Scrutiny of the photographs available at the website Harappa.com shows that it looks more like a brick kiln rather than a big hall. (52) Another possibility is that it could have been the kiln used for firing the massive number of funeral potteries used in those sites. Note that the bricks extracted from these two places were used as ballast for the considerable length of the railway line during the British period. Note that large numbers of bricks were used to construct these burial tombs. For such a large-scale consumption of bricks, they should have been manufactured on an industrial scale.

Mohenjo Daro and Harappa were important places of those times, and mortuary business was likely carried out on an industrial scale in these places in ancient times. The industry, which survived at these sites, was a funeral industry and business was mummification. Further, Kenoyer says that some ventilation pipe-like structure exists, leading to the conclusion that it was a granary. The ventilation arrangement is an essential module in a brick kiln for properly burning bricks. The granary depiction in various simulated models feels like it was a brick kiln rather than a granary. (51).

The second possibility is that these remnants could be a row of burial chambers built uniformly. Kenoyer says that all these rooms were built in a single stroke, and this building has been rebuilt two or three times. That shows the importance attached to this building. Most probably, they were burial vaults of a noble family. It is a common practice in the Middle East and Egypt that burial vaults will be built in advance even before the death of a person in a royal family. Additional chambers will be built along with Pharaoh's chamber for the female members and other family members. This structure could be that of serial burial chambers built uniformly.

The claim of the granary is doubtful. Storing grains on such a large scale is difficult. The grains had to be adequately dried, or the grains will rot within days of storage. Large-scale insect attacks will also occur in granaries. The control of rats will be next to the impossible task in such large-scale storage of grains. Based on all these factors, it can be safely concluded that the structure was not a granary. In addition to that, there is another valid question, "Whether Indus people had any such huge surplus production of grains to store in such big granaries?" It is unlikely that the Indus people would have had enormous surplus production to store in such granaries.

This new theory of "necropolises" may give rise to a doubt that there is no evidence for dead bodies being kept in burial pots. Even though burial in urns was standard practice in ancient times, that practice had disappeared a long time back. There were large numbers of medium-sized pots

excavated from these sites, which can be seen in the museums. Such medium pots will not accommodate an entire dead body. But, those medium-sized burial pots could accommodate the bones exhumed from low burial pits and re-interned, which was another standard practice of disposal of dead bodies in ancient times.

There is no evidence of preserved bodies at Indus sites because such preserved bodies would have crumbled on exposure to light. The grave robbers had played a significant role in robbing these mortuary temples and destroying mummies. While extracting valuables from preserved bodies, the robbers would have exposed the mummies to the elements, which naturally destroyed those mummies within a few days or months. George Wunderlich gives a detailed account on this issue, why no such mummies have been found in the palace structure at Crete. (53) Arthur Evans had wrongly concluded the Minoan funeral complex as a "palace" because of the same reason that no mummies were found at the time of excavations. In this regard, the explanations given by George Wunderlich are informative enlightening and apply to the situation in Indus excavation sites also. (53)

At this juncture, it is relevant to note that Vedas frequently mentions that Indra burnt the

'puras' of dark-skinned people. Most probably, 'Pura' could have meant 'necropolises' of the Indus people. The Aryan god Indra could have burnt those necropolises because the fire was easy to destroy places like necropolises.



Figure 10: Well or shaft of a grave?

Well, or shaft of a grave?

The photograph of the well shows that the parapet wall starts from ground level and goes up to a two-storey level of the nearby building. See the figure-10 and compare the level of the well and adjacent wall (52). The well is not going down into the earth. And instead of that, it is growing up towards the sky. It was probably a shaft (passageway) to the inner burial chamber at a lower level, but it looks like a well.

Figure 11: Heart-shaped well?

Some wells are oval-shaped; some are heart-shaped (Photos of (52)). I am yet to see an oval-shaped parapet wall of a well construction in any existing wells in India. See, the heart-shaped parapet wall has been built over a brick platform. The wall is hardly one foot in height, and there is no well below. Then, what is the purpose of this construction? It is merely a grave. A mourning

man probably could have built this grave for his young dead wife, showing his love and affection by the heart shape.



Figure 12: Toilet?

Toilet or simply a hole on the grave?

The photo of the blocked drain presented on the website Harappa.com shows that it was merely an entrance to the tomb. It was unnecessary to build such massive sewers of man's height during those ancient times. Even today, Indian metro cities have only drainage pipes of two to four feet in diameter. In such a situation, building six feet high drainage channels are ill-logical and without any requirement for such a facility. Most probably, Harappans would have used open toilets in the backyards of their houses, as is the practice in rural India even today, not sophisticated toilets as imagined by some archaeologists.

Most of the open toilets of India used to be simply a short wall (of one-foot height, one-foot breadth and three feet long) on which a person will squat, not a platform with a hole. Platform with a hole means the body parts will be touching the surface of the seat, which could be in



highly soiled and contaminated condition. Such a scenario is unthinkable, even in ancient times. Even if some toilet-like structure had been found, such facilities would most likely have been used to clean dead bodies and flush out internal remains during the mummification process. George Wunderlich explained, "Cretan Palace toilets" in this way, which is applicable here in Indus sites.

Figure 13: Protruding pots.

Blood sacrifice pots

The potteries are also tailor-made for funeral purposes. Some show a protruding tube meant for funnelling the sacrificial blood into the ground. These protruding pots would have been filled with blood and placed on the ground. The protrusion would have helped to keep the container straight on the funeral mound. Breaking the protruded portion would have allowed the blood to flow. The priest would have allowed the blood to drain away slowly. It would have given an impression that the souls of ancestors were drinking blood.

See the small hole in the middle pot shown in the above-given photo. That little hole would have allowed the seepage of blood into the ground. The "toilets" described by archaeologists seem to be "ordinary holes" meant for pouring blood into underground chambers to nourish the dead body in the underground burial chambers. (Or) Such protruded pots would have been kept on these "toilet holes" to allow the blood to seep away slowly.

Mortuary temples and Oracles

This blood offering practice can best be understood by verifying the Greek classic book Odyssey passage. (54) In chapter XI, Homer narrates how Odysseus entered the underworld and consulted the soul of his dead mother. In addition to that, he sees the souls of other dead friends and learns about the happenings at Ithaca. Odysseus wanted to know about the future to decide the future course of action. Ancient Indus culture could have contained similar ideas. The Indus mortuary temples would have been like an underworld mentioned in Odyssey. Some oracles would

likely have lived in those mortuary temples and acted as a medium to consult the dead people. Ancient Indus worshipers would probably have visited these places to consult their ancestors through the medium of oracles.

Burial place and cremation ground

One of the photographs presented on the website Images of Asia shows an enormous amount of broken pottery. The broken pieces have been heaped into small mounds, and such a scenario is not possible in an ordinary site. A traditional explanation will be that it would have been a potter's yard. If a potter produced and broke all his pots or produced such poor quality of pots that a



large number of pots broke at the manufacturing stage itself, then such a potter would not have survived for long. The probable explanation is that these sites at Mohenjo Daro and Harappa were necropolises, and for centuries, ancient Hindus could have carried out their funeral ceremonies here. During such funeral services, many pots will be deliberately broken. That explains the large number of broken potteries seen in the photograph.

Figure 14: Mound of broken pots.

Picture courtesy (44)

Many theories about the decline of IVC are also doubtful because it never declined in the real sense. Many of the cultural ideas depicted in Indus seals are still being practised today. It looks as if Indus culture had declined because of the deserted nature of excavation sites. The sites would have looked deserted during excavation by British archaeologists because they were burial grounds and not residential places. A burial place will naturally give an abandoned look because of the fear of ghosts, and no one will occupy such a place.

In contrast, a residential place is valuable real estate, and it will never be deserted; generation after generation, it will be rebuilt. Even if new invaders had captured these residential places, they would have occupied those residential places after expelling the inhabitants of those sites. Those Indus sites were not rebuilt because they were haunted places, and no one wanted to live in such areas. The culture of building elaborate tomb houses vanished with the arrival of Indo-Europeans, who were tomb raiders, not tomb makers.

Bones and skeletons Ignored by Archaeologists

A relevant question will be raised: why were no human bones found in the excavated area if these places were cemeteries? During excavations, some bones and skeletons were found. In addition to that, some fields have been marked as graveyards. Many bones collected have been dumped together in kept in storage boxes in the Archaeological Survey of India office at Calcutta. Proper stratigraphic recordings of the place of find and strata of the finding of bones were not done because the archaeologists never visualized that these sites could have been burial yards.

Many skeletons and bones were not found in these sites to fit this new graveyard theory. Mummies or dead bodies were not found because later day invaders and grave robbers had destroyed these tombs along with their mummies. When dead bodies and bones were exposed to

light and heat, bones would have pulverized within a few days. Similar is the explanation offered by Wunderlich in his book for this same question.

During my visit to Dholavira, one of the vital points said by the guide was the presence of many bone fragments in the soil. He merely scooped out the dirt and showed the presence of bone fragments. The presence of bones indicates that many human burials would have taken place in these sites. There is also the possibility of the large-scale sacrifice of animals to satisfy the 'Pithrus' (dead ancestors).

There is sufficient evidence of skeletons in these sites to support the necropolis theory. In Possehl's book, the map on page 160 (Figure 9.1) shows that skeletons are strewn around all over the place, not restricted to any small location as normally expected. (55) The random spread of skeletons all around indicates that the entire area was used as a burial ground and not merely a tiny enclosure within site.

Research work of Gwen Robbins

Gwen Robbins has done an excellent study on skeletons found at IVC sites and has presented the paper without any distortion. The research paper is a forensic examination of bones and skeletons found during the excavations of Indus valley sites. The author presents the significant reasons for death among the skeletons found in IVC. A careful study of the research paper shows that death due to various diseases was also an important cause of death other than violence.

If the Aryans had suddenly invaded those cities and killed those inhabitants, then the skeletons would have been that of healthy individuals only. Whereas the skeletons also include a high level of diseased people. Infectious diseases like leprosy and tuberculosis were the primary cause of death other than death due to trauma (due to violence). This shows that these IVC sites were burial yards, and all diseased people had been buried there. The only deficiency in this research paper is that the author is unaware that those IVC sites were burial yards. She has merely correlated her findings with already existing theories on IVC decline. (56)

Research work of Brad Chase

Brad Chase has worked on the excavation site at Gola Dhoro in Gujarat state, India and presented his paper on animal bones found in that site. The work reveals the presence of a large number of animal bones inside the citadel and outside the citadel. He concludes that the standard dietary patterns of people of Gola Dhoro included beef, mutton and tortoises. The bones found in this site indicated the killing of a large number of cattle. He concludes that people's food preferences inside the citadel and people outside the citadel differed. Further, he observes that the food preferences of earlier occupants changed from later occupants.

All these interpretations are shallow. Finding a large number of animal bones shows that animal sacrifices were carried out inside the citadel and the outside castle. The tombs of notable people were likely located inside the fortification, and graves of ordinary people were outside the fortress. The data shows no significant difference in the finding of bones of cattle and goat between outside areas of citadel inside of citadel. Again, the problem with this research paper is that even though the data is collected and presented meticulously. The conclusions are far from satisfactory. The deficiency is that the author is not aware of the nature of killing these animals. If he had been aware those animals were sacrificed in a cemetery, his conclusion would have been much more conclusive. If the data provided by Brad chase is analysed in this perspective of the graveyard and

animal sacrifice, there will be much more fruitful conclusions on this subject. (57)

A new interpretation of "Great Bath".

Close observation of the great bath shows that this structure is entirely made of bricks, and no stone is used. No stones are used in the footsteps also. This soft construction material indicates that this structure was not used daily. Pay attention to any water tank in India; all of them have stone side walls and stone footsteps because when you use these steps daily, there will be a lot of wear and tear, and such kinds of brick steps will not suffice. Further, if the water tank is constructed with brick side walls, the bricks will allow the water to seep away as well as the brick will turn into



dust in a few years. These observations show that this Great Bath structure was not used for regular bathing purposes and could have been used as a courtyard for other ceremonies.

Figure 15: Great Bath.

This Great Bath could have been used for a ritual bath is doubtful because

filling water in such a big water tank could have been a difficult task. The second point against the idea of filling up the tank with water is that it will be almost next to impossible to fill up the tank with manual labour. Whatever water you pour into this kind of tank will seep away in a few hours. Only a modern high duty, high volume centrifugal pump alone could fill up such a tank.

This idea of the cemetery is supported by the finding of Hans George Wunderlich (German Professor of Geology), described in his book, "Secret of Crete". (53) While contemplating about the mortuary palaces at Knossos at Crete, he concluded that the steps used in those mortuary palaces are made of "White Soft Calcite stones" (Alabaster) (Soft -Soap stones) which would not withstand the rigour of daily usage. Marble stones used in the Taj Mahal are harder stones that could resist the severity of regular usage. George Wunderlist was a geology professor. His knowledge about the quality of rocks was fundamental to his new theory that those Cretan palaces were "Mortuary Palaces" and not "regular palaces" meant for living. This concept is very much applicable to "Indus-Great Bath".

Based on the conclusions of Wunderlich, his assumptions can be safely applied to this "great bath" of Indus Valley civilization also. It appears that this structure was a kind of inner courtyard of a building. Because later day construction over and above the level of this inner courtyard, it looks like a "water pool". Remember that there are seven strata (layers) of construction in these sites. Probably the inner courtyard could have been used for the sacrifice of animals.

Later, after many generations, that particular funeral hall would have fallen out of use. Then, an entirely new set of the family could have occupied and re-used that specific patch of the cemetery as their burial yard. In that process, they could have filled up the old structure and built a new layer of funeral chambers and anti-chambers for animal sacrifice. The conclusion is that "The Great Bath" was simply an inner courtyard used for animal sacrifice ceremonies and not as a "bathing tank".



The inner courtyard shows the stone pillars (stakes)

Picture courtesy (58)

It is relevant to note that the Dholavira has a similar courtyard with sacrificial stakes, appropriately explained as a sacrificial yard. But the same sacrificial enclosure becomes a swimming pool in Mohenjo Daro. What a pathetic explanation? And inadequate reconciliation of facts.

Mortuary temple and Mummification source of money

Mummification would likely have been carried out in these Indus sites. Mummification would have brought in a lot of revenue to those professional physicians and funeral priests. Further, as long as mummies existed, those mummies would have required regular poojas and animal sacrifices supposedly to sustain the souls of those dead persons. All these activities would have sustained the mortuary temples of these places. Even though there is no evidence of mummification in Hindu culture today, the remnants of that practice can be seen in present-day rituals for the dead.

After the cremation of the body, the final ceremony is held only on the 40th day; until then mourning period continues. How is this period of 40 days of mourning arrived at? It is merely because the mummification process requires 40 days to preserve a body properly. Verifying the data available with Egyptian mummification techniques will show that it took 40 days to protect the body. Further, it should be noted here that IVC people had burial practice, but later, steppe people had cremation as a standard practice. Because of that, the burial customs have vanished in the long run.



Picture courtesy (59)



Figure 17: Slanting walls of Mastaba

Picture courtesy Wikipedia

Dholavira: Citadel or Mastaba

R.S.Bisht, the archaeologist who excavated this Dholavira site, states the presence of a citadel in the centre of the excavation site. The walls shown in the above picture are considered defence fortification remnants. But, if you see the image of a citadel wall, it can be seen that it is a slanting wall and not a perpendicular wall. How will the fortification wall be slanting in nature? The walls of a fort are always vertical and perpendicular to the ground. If you have a sloping wall in the fort, the enemy will climb the walls very quickly, and the entire purpose of the defence will be defeated. But, the reality is that the walls of Dholavira are slanting, and it cannot be a citadel. Consider the walls of Mastaba shown in the picture on the right side; the walls are sloping at a 30-degree angle and exactly matches the photo of the Dholavira citadel wall shown in the figure. The only explanation for the structure in Dholavira is that it is a Mastaba. (60) (Note-3)

Other supporting evidence for Mastaba Theory:

- •Entrances to this citadel are not aligned in a straight line, and they are indifferent alignment, more like a labyrinth than a citadel.
- The enclosed area of this citadel is minimal; the fort requires a large area for people living within the fort.
- There are only water tanks, but no proper living quarters are identified within the fort.
- There is no citadel like structure --courtroom, living room, the dining room of royalty or nobles.



Figure 18: Tunnel of Dholavira.

Picture courtesy -ASI website -link-4 (61)

Tunnel and water tanks of Dholavira:

Now, let us analyse the tunnel of Dholavira more professionally. A full-grown man can easily walk through this tunnel. What is the standard explanation for this tunnel? A tunnel for rainwater collecting, water passes through the tunnel to enter the massive water tanks located within the excavated site. Fortunately, the site's excavator has given a new purpose to this tunnel, instead of the old explanation that the tunnels were meant for a sewage drainage system. In that way, it is a positive development, and this explanation

indirectly supports my theory that the description of "Drainage system of IVC sites is wrong". (60)

Six or seven large water tanks surround the core citadel area. The simple logic is enough to refute this theory; water will run by gravitational force to reach the big water tanks to a lower elevation outside the citadel. There is no need for extensive tunnels to harvest rainwater. My explanation is that it is a "passage tunnel" to a "burial chamber". (60)



Figure 19: Water tank of Dholavira.

The figure-19 shows a chamber, which the guide could not explain. The standard explanation is that it could be another water tank. It could not be a water tank because there is no water chute leading to this chamber, and other surrounding water tanks are at a lower level than this chamber. Further, the walls of this chamber are porous and not watertight. In addition to this chamber, another chamber exists side by side

of the same proportion. A division wall of two feet thickness separates both chambers. If the chamber had been built for water collection, there is no logic in building a separating wall to make into two separate water tanks. (60)

A possible explanation is that it could be a burial chamber. Dholavira is an exciting place from the archaeologist's point of view because the site has been only partially explored. Further excavations could lead to burial chambers and possible new artefacts. (60)

Other supporting evidence for the "Necropolis theory" in the Dholavira excavation site

A) There are many burial pits and chambers on the southern side of the supposed to be the citadel.



Figure 20: 'A burial' as per narration of ASI

(Picture courtesy- ASI --website-link-1 (62)

Figure 21: A burial with limestone lining all-around along with burial pots.

ASI website -link-2 (63)

B) Six or seven water tanks surround the citadel, which could be large burial chambers instead of water tanks, as explained above.





Figure 22: ASI website, link-3.

Picture courtesy (64)

C) The tunnels, as shown above (Figure-18), could be passageways leading to "Dungeons" if there had been any ruling elite in this place in ancient times. But, the excavators of this site themselves are afraid of proposing such an explanation. Hence, the assumption of an "entrance tunnel" to a burial chamber is a reasonable explanation. (ASI, Link-4)

D) There is a massive well in the centre of the citadel, which could be the "shaft grave", similar to the shaft grave found in Greece.

See note Nos. 1&2 at the bottom of the article, describing shaft graves' nature, character, and functions. If this shaft grave is further excavated, there may be a chance of finding a burial chamber.



Figure 23: Well, within the citadel, Dholavira.

Photo courtesy (65)

Even if the burial chamber had been plundered in ancient times, at least there will be evidence of a burial chamber at the bottom of this well. It was standard practice in Egypt that there would be a big shaft tunnel, and at the bottom of the pit, there would be burial chambers cut into the

rocky layers. Cutting the burial chambers into the rocky layer is the ultimate protection for the everlasting survival of burial chambers. The same thing has been done in Dholavira also. However, people are identifying such tunnels as wells.

Arguments against "Well Theory":

- Please note that a small cist grave exists next to the well; it is unusual to have a cemetery next to a drinking water well.
- The only supporting evidence for "well theory" is the existence of a platform and a pulley and other structures to pull out water from the well. (Figure -23: photo of ASI)
- This "well theory" could be easily refuted. Any underground burial chambers could have required a pulley and lift mechanism for downloading construction materials and mummified bodies.
- •This "shaft graves" method was developed to prevent easy accessibility to grave robbers. In addition to that, mummified bodies could be accessed for prayers and also periodical maintenance of burial chambers could be carried out. At the same time, ancient people could build additional rooms inside the shafts for the other dead family members of royal families or noble families.
- E) There is a grave chamber located very near the well. The cist grave is the small square pit in the middle of the chamber. Most probably, the "capstone" of the "cist" has been removed. Because of that reason, it gives an appearance of a pit inside the larger crater. (Figure -24)



Figure 24: A pushkarini in the castle as per ASI.

(Photo courtesy (66)

However, ASI calls it Pushkarini (Stepped Tank) (figure-24). Compare the figures given in 20&24; both are similar structures. However, archaeologists call the structure at figure-20 a burial chamber and the structure at figure -24 as pushkarini.

Arguments against "Stepped Tank" Theory:

•This pushkarini is just next to the deep well. If there is a deep well nearby, how water will stay in a shallow water tank near a well?

- •Is there any logic in building a shallow pushkarini beside a deep well?
- Those seven are eight big water tanks located in the citadel area, where this pushkarini is situated. This pushkarini is very small compared to the massive water tanks.
- Those massive water tanks are located in a lower elevation than this pushkarini, so the outcome will be that no water will stay in this pushkarini even in the rainy season.
- The conclusion is that it is not a pushkarini but could be a cist grave or pit grave.

F) Existence of a peep-hole on the false door in Dholavira: There will be a provision for a false door in Egyptian pyramids and Mastabas. The Ancient Egyptians believed that the false door was a threshold between the living and the dead worlds. A deity or the deceased's spirit could enter and exit through the false door. (Figure-25)



Figure 25: False door in a pyramid.

Picture courtesy Wikipedia (67)

The false door was usually the focus of a tomb's offering chapel, where family members could place offerings for the deceased on a unique offering slab placed in front of the door. (67).

Figure 26: View of Pharaoh's statue through peep-hole.

Picture courtesy (68)

The serdab chamber has a small slit or hole to allow the deceased's soul to move about freely. These holes also let in the smells of the offerings presented to the statue. (68)





Figure 27: Photo shows the peep-hole to the inner chamber. Dholavira.

Picture courtesy - Sameer Panchal, Mumbai.

A similar slit-like structure exists in one of the chamber walls of Dholavira. The picture presented beside shows the peeping hole, and the guide could not explain

the role of a small window-like opening on the wall. We cannot visualize the inner room because of the roof the place had caved in and was filled with mud. It just gives the appearance of a small window like structure.



Figure 28: Eye of the underworld.

Picture courtesy (69)

The slit-like structure available in the net is reproduced nearby (Figure-28) for information's sake. This picture shows the eye of the underworld found in Sumer (69). This narrow-slit opening allows the 'Ba' to move in and out of the burial chamber. That is what ancient Egyptians believed, and it looks like the ancient Indians also thought the same way.

Decipherment of Indus seals

The current explanation is that the seals were used as some token of the identity of ownership of goods exchanged in trade, and this explanation does not seem to be correct. Analysis of Indus inscriptions on seals reveals that these inscriptions describe the Pithru karma ceremony and specific gods to whom the sacrifice was made. Sometimes sacrifice was made to please the gatekeeper god. (70) Majority of the time, the slaughter was done to please the god 'Rudra'. This issue is being separately discussed in another article under 'Rudra was the most important god of IVC'. (71) Decipherment of Indus inscriptions shows that animals were sacrificed in Indus Valley Civilization. This finding indicates a correlation between "Necropolis theory" and "Indus seals". Thus, the "Inscriptions on Indus seals" substantially supports the "Necropolis theory".

The decline of Indus civilization

So many theories have been propounded to explain the decline of Indus culture, but none of the explanations is satisfactory because it never declined in the real sense. Imagine that Indus people were using those places as necropolises, and later came the invaders with scant respect for those buried in those places. Those invaders could have destroyed those places because their main intention was to dig out valuable items like gold jewellery, utensils, or weapons buried with the deceased.

Later entirely new culture came; they were the people who burnt the body to outsmart the grave robbers. The latter-day Eurasian steppe IE people have followed cremation practices. This cremation practice became a more prominent practice in India, and the old burial tradition declined, resulting in the burning of all funeral materials. It is not only that to avoid grave robbery; our ancestors have resorted to burning dead bodies; there is another important reason. The practice of "Black magic" requires the body parts of some deceased persons. The magician will make a "magic

portion" out of body parts, and the Magician will control the dead person's soul. That is a recurring theme in all the paranormal stories of India. Practically also, black magic is still being practised in India even today. To avoid such a fate to the soul, ending in the hands of magicians, our ancestors would have preferred to burn the dead body.

These above-said problems could have resulted in the shift in funeral practice in Indus Culture. The burning of bodies resulted in the absence of grave goods; this resulted in a scene where it gives an impression that cultureless people occupied these places. Cultured people were very much there, and Indus culture never declined in a proper sense, which explains the reemergence of all cultural ideas of Indus people in the later period.

A similar situation existed in the Greek culture after the fall of Minoan palace culture. Ancient Greek history also contains a dark period where no evidence of culture is seen. Later, it reemerges after 500 years. Wunderlich correctly observes that it is wrong to conclude that no cultured people existed during that period. The only mistake of those people was that they were practising the burning of corpses instead of burial. The situation narrated by Wunderlich on Greek culture is very similar to the scenario presented in the Indus valley. (53)

At this stage, it is crucial to introduce the research work of David Reich, Harvard professor. His genetic study has shown that the underlying substratum of the Indus population was of African origin mixed with Iranian farmers from Zagros mountain who reached India by 4000 BC. (72 p. 138) Later, Aryans arrived from southern Ukraine around 2000 BC. (72) (73) This study is significant, and all books on the ancient history of the world and India had to be re-written.

The above-given research work David Reich conclusively proves the Aryan invasion theory and confirms the violent nature of Aryan tribes. It looks like the invading Aryans brought the practice of burning dead bodies and could have destroyed the burial chambers of the earlier civilization. Frequent mention of Indra burning 'Puras' also confirms the idea of destruction by invading Aryans.

Justification for cremation

The incoming of new people into the Indus valley changed the ancient disposal methods of dead bodies. The newcomers did not respect old ways of living, especially Central Asian people, who used to cremate their dead. They followed cremation practices because they were nomads and could not protect their burial sites. Their enemies used to open graves and desecrate the bodies. So, the best way of disposal was to burn.

In contrast, IVC people were settled agriculturists; they were not moving anywhere and could protect their burial mounds for a long time. Once the nomads from the steppe entered India, they never had any respect for old burial sites. Ancient people used to bury the dead with their gold ornaments and other personal utensils. The latter-day nomads used to burn and destroy burial sites for gold.

These burial sites were considered as entry points into the underworld realm of dead people. (54) Most probably, these entry points to underworlds were called '**Purs**' by Indus valley people. 'Pur' means 'hole' in ancient Dravidian language, which means entry tunnel into the underworld. Hence these '**Puras**' (As mentioned in Vedas) became the target of all invaders and local grave robbers. Rig Veda frequently says that Indra destroyed the 'Puras'. In Mesopotamia, such underworlds were called '**Kur'**; most probably, this word has led to the formation of the name 'Kurgan' in central steppes. "Kurgan' means the burial mound in the steppe language.

These Necropolises became unpopular because of the above-said reasons. Practically, the nomadic way of burning was cheap and practical. Further, the expenses on funeral ceremonies were

reduced. Yearly rituals reduced. The latter-day Greek invaders also followed the cremation practice of burning the dead. Practically, the practice of burial of dead people disappeared from India.

Only graveyards and no towns or villages?

I doubt the existence of cities in IVC. But definitely, towns and villages would have existed. Many of India's present-day towns and cities are developed over the old Harappan settlements. The point is that the residential area of the villages and towns have been built many times, over millenniums. However, the nearby graveyards have been untouched for thousands of years. The villagers use the cemeteries but do not disturb them because of fear of ghosts. We can retrieve part of our ancient history thanks to ghosts and spirits.

Indus towns would have been much more beautiful, elaborate and well planned

I am not saying that there were no villages and towns in the Indus Valley civilization. My explanation of 'Necropolis' is restricted to the excavated sites at Mohenjo Daro and Harappa and other similar excavated sites. Some towns nearer to Mohenjo Daro and Harappa necropolis sites; those towns have not disappeared. They must still exist as bigger towns, as explained in the case of village Farmana. (74) You should think logically in a positive way. If the IVC people had given so much importance to the graveyard (burial place), then what would have been the quality of their residential areas. The residential areas would have been much more elaborate and well planned.

Mortuary temples-oracles -traders selling fancy items

The earliest archaeologists reported that the Brahmanabad (old name of Mohenjo Daro) was an enormous ruin extending for many miles. Similar was the situation for Harappa also. These places would have been mortuary temples, places of professional embalmers and Oracle priests. Those embalmers and their assistants would have lived in nearby villages. Dead bodies would be brought from distant places for professional mummification and burial in the special chambers in Mohenjo Daro and Harappa for preservation. The religious idea of Indus valley people was something like the modern-day idea of 'cryogenic preservation and possible resurrection in a later day.

Later, the relatives will visit the burial chambers to consult their dead relatives. The oracle priests will consult the dead ancestors and suggest a future course of action for the living people. That was the kind of religion, ancestor worship and consulting the dead which existed in ancient times. Such sort of faith was widespread all over the Mediterranean Sea littoral states. Read the chapter in the book of Ulysses, where he enters the underworld, to consult his dead mother to get an excellent idea about this religious idea. (54)

A similar situation would have existed at Mohenjo Daro. People might not have lived in large numbers at such mummifying areas because such areas will be highly infectious. However, such places would have generated enough revenue to sustain **Oracle priests**, **embalmers** and traders selling trinkets, jewellery, bangles and other items. That is why archaeologists find hoards of gemstones, lapis lazuli and shells under the process of making them into bangles. Archaeologists immediately conclude that those sites exported Lapis lazuli to other countries. The first possibility is that those semi-precious stones would be meant for local consumption. Traders selling Agarbathi (Incense Sticks), frankincense, and flowers would have had shops around these mortuary temples. Like modern Hindu temples, shops selling pooja materials and fancy items like trinkets, bangles, jewellery still exist. This religious and cultural practice explains the presence of various kinds of factories around these excavation sites.

Note-1: Shaft graves, late Bronze Age (c. 1600–1450 BC)

Shaft graves were burial sites from the era in which the Greek mainland came under the cultural influence of Crete. The graves were those of royal or leading Greek families, remained unplundered and undisturbed until found by modern archaeologists at Mycenae. The graves, consisting of deep, rectangular shafts above stone-walled burial chambers, lie in two circles, one excavated in 1876 and the other not found until 1951. They were richly ornamented with gold and silver; carvings of chariots provide the earliest indication of chariots on the Greek mainland. (75)

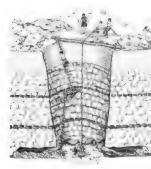


Figure 29: Model of shaft grave.

Note-2: Shaft grave:

Definition: At Mycenae, wealthy warrior chieftains and their families were buried in shaft graves such as have been found in "Grave Circles A and B" (walled enclosures) from the Middle or Late Helladic period. A shaft grave is a large cistern-like structure entered through an opening in its roof. After the burial, the shaft is filled in with dirt. On the top, some had sepulchral stones. J.B. Bury says women wearing gold

diadems with household items beside them were also buried in these graves. (76)

Note-3: This note is the extract of the article on Mastaba at Wikipedia

The word Mastaba comes from the Arabic word for a bench of mud, likely because it resembles a bench when seen from a distance. It is also speculated that the Egyptians may have borrowed ideas from Mesopotamia because, at that time, both cultures were building similar structures. (8)

The above-ground structure was rectangular, and it had sloping sides, a flat roof, was about four times as long as it was wide, and rose to at least 30 feet in height. The Mastabas were built with a north-south orientation typical for any burial place in ancient Egypt. This above-ground structure had space for a small offering chapel equipped with a false door to which priests and family members brought food and other offerings for the soul (Ba) of the deceased. Because Egyptians believed that the soul had to be maintained to continue to exist in the afterlife, these openings "were not meant for viewing the statue but rather for allowing the fragrance of burning incense, and possibly the spells spoken in rituals, to reach the statue." (8)

Inside the Mastaba, a deep chamber was dug into the ground and lined with stone or bricks. The burial chambers were cut deeper until they passed the bedrock and were lined with wood. The exterior building materials were initially bricks made of sun-dried mud, readily available from the Nile River. Even as more durable stone materials came into use, the cheaper and readily available mud bricks were used for all but the most important monumental structures.

A second hidden chamber called a "serdab" was also built. 'Serdab' is a Persian word for "cellar". This chamber was used to store anything that may have been considered essential, such as beer, cereal, grain, clothes, and other precious items needed in the afterlife. The Mastaba housed a statue of the deceased that was hidden within the masonry for its protection. High up the walls of the serdab were small openings because, according to the ancient Egyptians, the Ba could leave the body, but it had to return to its body, or it would die. (8)

Article -3

Sanskrit influence on the Indus script

Abstract

There is a conflicting idea on the issue of the language of the Indus script. Some linguists believe it was based on Indo European language; another group claims it was based on the Dravidian language. My finding shows that Indus script was a composite language consisting of IE language and Egyptian hieroglyphics. The influence of hieroglyphic, I call as a Dravidian component.

My decipherment effort so far reveals that many Indus symbols resemble Egyptian hieroglyphs, and there is a close connection between these two writing systems. The Egyptian priests and scribes were likely to have contributed to the development of Indus script along with Sumerian priests and Vedic priests. The Indus symbols show a composite culture of all these three great civilizations. It was a mixed culture 3500 years back, but scholars are unnecessarily quarrelling over that legacy as Aryan and Dravidian civilizations. Read my paper *Egyptian hieroglyphic influence on Indus script* for more information. The impact of Egyptian hieroglyphics, I call it as the Dravidian component of Indus script.

Research work of Mahadevan

After years of interpreting Indus symbols based on Dravidian ideas; finally, Mahadevan took a reconciliatory approach in 2015. He states that even though the Indus scripts belong to the Dravidian language, it could be better read through the evidence available in the Vedic literature. The Dravidian ideas had declined after the entry of Indo-European people in Indus valley, and the symbols of Indus script cannot be read through the present-day Tamil language. Iravatham Mahadevan has proposed interpreting Indus script through Vedic literary evidence in his research paper dated 2015. Mahadevan states that the incoming Aryans had not entirely wiped out the Dravidian ideas because the invaders were not in large numbers. They probably entered the Indian subcontinent in small bands over many years. Not a massive invasion.

Mahadevan theorized that the Aryan-speaking people migrated into South Asia in the second millennium BC in the wake of the decline and the eventual collapse of the Indus Civilization. By then, the Indus polity could have disintegrated into numerous smaller communities without effective central authority or leadership. The incoming Aryans were much fewer in numbers but could achieve **elite dominance** over the local population due to their better mobility and advanced weaponry. (77)

Mahadevan suggests that some segments of the Indus population, unwilling to be assimilated into the new social order, might have migrated eastward and southward. But the majority of the people would have stayed back in the Indus Valley itself. And with time, the local population would have switched over to the dominant Aryan speech. Thus, was born the Indo-Aryan society, speaking Indo-Aryan language, but retaining much of the Pre-Aryan Dravidian cultural elements in religious practices, agriculture, craft traditions and social institutions. (77)

Mahadevan suggests that it is crucial to recognize that Vedic and the earliest Tamil cultures as two different parallels, which flourished in regions and in time far removed from each other with no possibility of mutual influence. Any common feature found between the Vedic and Old Tamil can

only be traced to their common descent from the same source, namely, the Indus Civilization (77). I fully agree with the view suggested by Mahadevan; it is a moderate view and reasonably explains the Aryan and Dravidian conflict issue.

Cypher-war

In 2009, Rajesh Rao published a study that examined the sequential structure of the Indus script, or how likely it is that particular symbols follow or precede other signs (78). In most linguistic systems, words or symbols follow each other in a semi-predictable manner. There are specific dictating sentence structures but also a fair amount of flexibility. Researchers call this semi-predictability "conditional entropy." Rajesh Rao and his colleagues calculated how likely one symbol followed another in an intentional order (79).

They compared the conditional entropy of the Indus script to known linguistic systems, like Vedic Sanskrit, and known non-linguistic systems, like human DNA sequences, and found that the Indus script was much more similar to the linguistic systems. Rao states that it is not proof that the symbols are encoding a language, but it is additional evidence hinting that these symbols are not just random contact and the pairing of arbitrary signs. Rao further states that the Indus script follows patterns consistent with the characters coding a language". (79) But not everyone agrees that the script is a language. In 2004, a paper written by Steve Farmer, Richard Sproat, and Michael Witzel claimed that the Indus script was not a language (80).

Another challenge to the script's decipherment is a classic one: money. Wells believes that until universities and funding agencies make a concerted effort to foster the study of the Indus script, little headway will be made. "It has to be a cooperative effort, it has to be funded, and it has to have a home," says Wells (79) (81). Bryan Wells has accurately pointed out the problem with Indus script research. It is not because of intellectual deficiency on the part of Indians that Indus script remains undeciphered. But it is because of a lack of funding for this research. If enough funds are made available to some research group, this Indus code can be easily broken.

Indus script had remained undeciphered for a long time. There are some valid reasons for that. The Indus Valley civilization flourished quite a long time back, approximately 4000 years back. The time gap is enormous, and the modern-day man cannot visualize the context in which these seals were prepared and what is written over those seals. The earliest Indus archaeologists made the fundamental mistake of identifying these excavation sites as "Megapolises", whereas, in reality, they were "Necropolises". This basic mistake had made it difficult to determine and recognize the role of seals and their inscriptions. (82)

The Indus seals show characteristics of the priestly way of writing. The words are written in such a way that the ordinary person will not understand, but another priest could read the inscription. This way of writing could have given priests extraordinary powers, and they could have claimed that the words were magical and had supernatural power. The purpose of the seals seems to be magic, mysticism and animal sacrifice.

Absence of Rosetta stone

There are many decipherments of Indus seal inscriptions, some are based on the Dravidian language, and others are based on the Aryan language. But, none of the decipherers can prove anything convincingly because there is no reference point. Ancient Egyptian hieroglyphics code was broken using the tri-lingual inscription made on 'Rosetta stone. But there are no such bilingual records available in the case of Indus scripts so far. After working on this issue for many years, I find that the Indus script follows the hieroglyphic way of writing, and many symbols are common to both scripts. So, the argument of 'absence of Rosetta stone' is no longer applicable.

The lack of a bilingual text is not an insurmountable obstacle; some scripts have been deciphered without them. Ugarit script writings were found in Syria (in 1929). Several words were only a single letter long, suggesting the Ugarit script used a consonantal alphabet written without vowels (as was the case with other early Semitic alphabets such as Hebrew). Applying letter frequency analysis to the problem, **Hans Bauer** tentatively assigned values to two Ugarit script letters, which were commonly used. Bauer then used the assignments to search the texts for the expected Semitic word for "king". Proceeding along these lines, he found the words for "son" and the god "Baal" name, and so eventually determined the values of several other letters. My experience with the Indus script is also on similar lines (83).

Commonly used symbols identified

The first symbol to be recognized by me was the "fish" symbol '\(\int \) (Matsya), which stood for the "Ma" sound as well as the concept of the **soul of a dead** man (Pithru/Manes/ancestor) (84). The second symbol identified was the **'Kavu'** symbol \(\int \), which stood for the idea of **'Sacrifice'** (85). These two symbols were the most frequently used symbols in Indus Script inscriptions. Identifying these two symbols gave me a breakthrough. The experience is much similar to that of Hans Bauer. (83)

The direction of reading the inscriptions

Another major problem in reading the Indus inscriptions is the direction from which the inscription should be read. There are many ways of writing, Left to right, (or) the right to left (or) the boustrophedon way of writing. While reading the Indus inscription, the reading should start from the side which the animal is facing. This way of writing was the primary convention used by the Egyptian hieroglyphic writers; the same had been followed meticulously by Indus scribes. This feature shows the cultural influence of ancient Egyptian civilization on Indus civilization.

Indus inscriptions are written in 'Ideogram' (Idea) way

Logograms are visual symbols representing words rather than the sounds or phonemes that make up the word. It is relatively easier to remember or guess the meaning of logograms, while it might be somewhat harder to remember or imagine the sound of alphabetically written words. Modern examples for logograms include the pictorial representation of toilets of "Ladies" and "Gents" by simply showing the picture of "Woman" or "Man" in AirPort or Public places. The idea of "Gents Toilet" or "Ladies Toilet" is expressed through pictures instead of written letters, which is more convenient and practical in a multilingual situation. (86)

Decipherment efforts show that the Indus inscriptions are written mainly in the 'Ideogram' way. However, few cases of 'logo syllabic way of writing also exist. The best example is the word 'Pithru-Karma', frequently used in Indus inscriptions. This word is written in 'ideographic way' and 'logo-syllabic way'. Iravatham Mahadevan first advocated the 'ideographic way' of interpreting Indus Valley civilization symbols in 2014 (9). However, his idea that those symbols communicated trade transactions of the Dravidian people has not progressed much.

Sacrifice to satisfy souls of Pithrus (Ancestors)



Figure 30: Inscription showing the words 'Pithru Karma'

The majority of the seals are oriented towards the Pithru Karma ceremony. This finding substantiates my earlier theory that Indus excavation sites are burial grounds and not megapolises as popularly imagined so far.

Table 1 Pithru Karma

	*	11		类
Ancestors (This symbol looks like an older man walking with a stick)	· ·	Yagna symbol. It looks similar to the modern Hindi full stop symbol	Mountain	God with stick
Pithru	Ka+ma = Karma	Yagna	Indicates mountain god (or) Kur the nether world	Messenger God with the stick as his weapon

The Mountain symbol means the mountain god; most probably God Shiva (or) could be Enlil of Later Sumerians(or) any god of death like Varuna or Osiris. The second possibility for the mountain symbol is that it could have indicated the 'Kur', the nether world (87). The outcome of the analysis is that the inscription reads as 'Pithru-Karma —mountain god(Kur)—messenger god'. It looks like the ceremony was carried out to please the mountain god (God of death), and the sacrificial offerings were sent through messenger god (70). 'Pithru—Karma' (88) means the annual death ceremony (Thithi) in which rituals are carried out with Yagna. Modern days "Fire sacrifices" are conducted with vegetarian sacrificial materials. But it looks like that in the olden days; an animal sacrifice was the main component of the "Yagna" ceremony.

It is relevant to note here that the upraised symbol indicates the dead person's 'Ka' (soul). The fish symbol inside the 'ka' symbol becomes a composite symbol with the syllable sound of 'Karma' (34). One crucial point to be noted here is that the word 'Karma' is written here in the Sanskrit language, not in a Dravidian language. The 'Ma' sound in the word 'karma' is given by the Sanskrit word 'Matsya' to the fish symbol. If it had been a Dravidian word, it would have become 'Karmee', which does not have any meaning. (The fish is called 'Meen' in the Dravidian language). This pictogram is the best example supporting my 'Sanskrit theory'. This pictogram has been written in a logo-syllabic way.

60

Ritual recorded in the seal - Karkida Vavu

Karkida, the last month of the Malayalam calendar in July- August, has some religious significance for Hindus. *Karkidaka Vavu Bali*, also called *Bali*, is the sacrificial ritual performed in memory of the departed souls of ancestors. On the day of *vavu or Amavasya* (new moon day), people belonging to the Hindu religion gather on the riverbanks and beaches to offer 'Bali'. Bali means sacrifice; in the olden days' blood sacrifice would have been carried out, but nowadays, no blood sacrifices are performed; only vegetable materials are placed as offerings to gods. People believe that the departed souls attain '*moksha* (liberation) if the ritualistic homage is performed on *Karkidaka vavu* (89).

Men, women and children offer Bali to their ancestors. Thousands of people throng the beach on that day. Other ingredients of the Pooja are cooked rice, water, etc. All these materials will be placed on a banana leaf before commencing the ritual. Men wear only a dhoti during the ceremony, and the offerings are done on the banana leaf will be finally immersed in the waters of the sea (89).

Importance of Karkida Vavu Bali

Hindu customs give much importance to the rituals to be performed after death. According to the Hindu custom, if a family member dies, the younger ones in the family have to perform Bali (also called *Pithru Tharpanam*) to liberate the soul from the shackles of this worldly life to help the soul achieve eternal peace. The Bali carried out on *Karkidaka Vavu* day is called Vavu Bali, which is greatly important. The regular custom is to perform the ritual based on the calculations on the star of the day the family member has died. However, Karkidaka Vavu Bali is performed regardless of these calculations. The rites are conducted according to Hindu custom and performed on the beaches and waterways. Hindus in Kerala never fail to perform this ritual on the day of Karkida Vavu (89).



Pazu - Karkida - Dvikavu

The above given two seals are similar in one way. Even though the pictures depicted are different, the inscriptions are the same. These inscriptions may look different, but if it is properly analyzed, it can be seen that both inscriptions are variations of the same.

The only difference between these two inscriptions is that the logo of "Man' appears at the end of the seal inscription(A). The same symbol of "Man" occurs at the beginning of the inscription in the seal(B). The conclusion is that the subject matter of inscriptions is the same in both seals, and the positional change of the logo of "Man" does not alter the meaning of the inscription.

In this analysis process, more information has been obtained. The third logo in the seal (A) is not visible. But, considering the repetition of the same logos and sequence of logos, it can be assumed that the missing logo is 'dvi-Kavu' . It looks like the logo of the "Man" indicates a person who was sacrificed. The sacrificial animal, as well as men, were called "Pazu". If the word "Pazu" is adapted for the logo "Man", it makes sense. Adding the word "Pazu" at the beginning of the sentence or the end does not make any difference to the sentence's meaning.

Analysis table for the inscription in the seal (A)

1	2	3	4	5	6
大	\bowtie	\bowtie	J'F	A	J
man	crab	crab	'Kavu' symbol with the number two symbol inserted in between	fish	Kavu-symbol
Man sacrificed	Both these crab symbols (2&3) should be read together as 'Karkida ritual	Both these crab symbols (2&3) should be read together as 'Karkida ritual	dvi-Kavu means it is a sacrifice for two entities, gods and Pithrus.	'Matsya' Means the Pithru. (84)	'Kavu' in the Tamil language means 'sacrifice.'

The resulting sentence is "Pazu-Karkida-Dvikavu-Pithru-sacrifice". This word could be indicating a ceremony similar to "Karkida Vavu" of Kerala described above. This ceremony is devoted explicitly to pleasing "Pithrus" (ancestors). The conclusion is that the ceremony mentioned in the above given Indus seal is the same as those "Pithru Ceremonies" followed all over India. However, the specific name of the ceremony, 'Karkida-Kavu,' is still being used only in Kerala.

Analysis table for the inscription in the seal (B)

1	2	3	4	5	6
\bowtie	K	J	\$	J	大
crab	Crab symbol with stick symbol across gives the 'da' sound here	Kavu- symbol	fish	Kavu	man
Karkida ritual. Both these symbols (symbols-1&2) should be read together as Karkida	Karkida ritual. Both these symbols (symbols-1&2) should be read together as Karkida	Kavu – may be single Kavu (Or) double Kavu	The fish symbol means 'Pithru/manes/ ancestor' here. (84)	Kavu	Man sacrificed

It could be read as 'Karkida –Kavu –Pithru--Kavu –Pazu'. This word Karkida could be indicating the ritual similar to 'Karkida Vavu' of Kerala, which is devoted to pleasing 'Pithrus' (ancestors). The first two graphemes should be read together as 'Karkida', indicating 'Karkida ritual'. Finally, the meaning is the same as in the above-given seal-A. The only difference is that the 'Danda' (Stick) symbol has been introduced in this inscription. The stick symbol clarifies the word as 'Karkida'. The term 'Danda' is another example of how the Sanskrit language was used in the Indus Valley period.

The term 'Karkida Kavu' has been transformed into 'Karkida Vavu' in present-day Kerala. This transformation might have happened mainly after the introduction of the Buddhist concept of 'Non-violence' and general aversion towards animal sacrifice. It looks like those Hindu priests had stopped the animal sacrifice but continued with the ritual to please Pithrus (ancestors).

Mams-Astaka

The best example of the 'Vedic ritual' in Indus inscription comes from the word 'Astaka'. This term is frequently used in many Indus inscriptions and is employed in various permutations and combinations (88). The word 'Mams' means 'meat' in Sanskrit. The term 'mAMsASTakA' means the forenoon of the 8th day in the dark half of the month Māgha, on that day meat or flesh was offered to deceased ancestors (90).



Figure 31Inscription showing the symbol of "Astaka"

1	2	3	4	5	6	7
\otimes	1	\$	X	\$	**	J
Garhapatya ceremony	Yagna symbol	crab	fish	fish	Leaf	Kavu symbol
Garhapatya Yagna	Yagna	Karkida	Matsya	Matsya	messenger	Kavu means sacrifice in Tamil
house holder's fire	Yagna	Karkida month ritual/sacrifice	Fish with horns indicates second	Fish with a dot show first-	Leaf messenger	The sacrifice of a bull was made

	generation	generation	
	Pithru	Pithru	

This ritual is a 'Vedic ritual' which shows the influence of 'Vedic culture' in the Indus Valley civilization itself. The inscription reads, "Garhapatya- Yagna – Karkida month – leaf messenger - Kavu". The sentence's meaning is," House holder's Yagna – Karkida month – sacrifice for two generations of Pithrus –Astaka (eighth day) –ceremony –sacrifice". The figure of the bull in the seal shows a bull was sacrificed on that occasion. Two consecutive symbols of 'fish' stand for two generations of Pithrus. The leaf symbol indicates the 'leaf-messenger', which is discussed in the following paragraph.

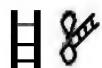
Leaf-messenger symbolism

The figure beside indicates a god or man carrying a stick and in a walking position. He is also in Pipal (or Betel) leaf shape. It could be a god or an ordinary man. All the Indus seal inscription symbols can be easily interpreted with Vedic rituals mentioned in Grihya-Sutra. Reading Grihya-Sutra indicates that the Vedic people used such a messenger to convey their sacrifice to gods or Pithrus (Manes).

Figure 32: IVC symbol shows God Tammuz.

At this stage, it is relevant to introduce another symbol exhibiting a similar idea of 'Messenger God' here. The above given 'water-carrier' symbol could be indicating the Sumerian god Tammuz. I have given a detailed presentation that the symbol designated the act of Tammuz supplying milk to all the participants in the marriage ceremony of Inanna (91). However, there is a possibility that the symbol could have merely indicated a messenger god. This god carried the sacrificed meat to the gods in the netherworld in his 'Kavadi'. It looks like the role of carrying the sacrifice has been taken by 'god Agni' in the Vedic period. The water carrier symbol seems to belong to the old layer of Indus civilization.

Agni-stoma / Jyotir-stoma Yagna' -- for uplifting the dead man's soul to heaven



The above given two graphemes are very peculiar and difficult to explain. At least the symbol of the ladder is elementary to identify. However, the second symbol is tough to ascertain. Fortunately, the more challenging is a grapheme to interpret the best and most precise information that comes out of such a grapheme. Both these graphemes indicate the idea of 'raising the dead man's soul to heaven. The 'ladder' symbolizes the ascending pathway to heaven. Where ever such 'ideogram' appears in Indus inscriptions, such ideogram gives a meaning of 'Jyoti stoma Yagna' (92). This Yagna performed for the uplifting of the soul is typical of 'Vedic civilization'. These Vedic ideas expressed in 'Indus seal inscriptions' supports my 'Sanskrit language theory'.

Article -4 Similarities between Minoan civilization and the IVC

Abstract

There is a strong perception that the Indus Valley Civilization (IVC) sites were metropolises of ancient times. But I have proposed an idea that those places could have been necropolises. This idea of mine emerged from Hans Georg Wunderlich's views on Minoan civilization. Now, I have presented here some of the similarities between these two sites to bring out the cultural influence of Mediterranean culture in India.

Hans Georg Wunderlich

Hans Georg Wunderlich was a German geologist. During his geological studies in Crete, he became aware of the palace of Knossos. He disagreed with the established thesis of Sir Arthur Evans that the Minoan civilization had been remarkably peaceful, pointing instead to evidence of a pronounced cult of the dead similar to that of the ancient Egyptian culture of the Old Kingdom.

In the book 'The secret of Crete' (93), Wunderlich discusses various issues emanating from the Minoan excavations from the geological point of view and identifies many contradictions in Evans' theories. For example, the so-called bathtubs are utterly unsuitable for bathing since their sheathing is not made of water-proof material, and there are no drainage holes in those bathtubs. He considered the light wells to be ventilation ducts. The flooring of Mino's palace was laid with white gypsum, which could not withstand the wear and tear of the regular floor like a marble. Further, the Mino's palace has been constructed like a labyrinth, with cyclopean walls and a maze-like structure, which is not the characteristics of a palace but suits very well the mythological story of a maze in which the Minotaur lived.

Wunderlich also argues that it was unlikely that the "palaces" and "villas" were permanently inhabited, as there was no water supply. The so-called water cisterns (wells) are shallow and could not have served the purpose of the water cistern. Wunderlich identifies them as shaft graves. Wunderlich, therefore, theorizes that the population lived in the plains and the so-called villas and palaces were mortuary temples. (94)

My interpretations of IVC are on similar lines, based on the ideas proposed by Wunderlich. I believe that the IVC site were necropolises, similar to Minoan necropolises. But archaeologists have wrongly identified them as metropolises.

Minoan civilization

It is essential to know about Arthur Evans before going into the Minoan civilization. Sir Arthur John Evans (1851 – 1941) was a British archaeologist most famous for unearthing the palace of Knossos on the Greek island of Crete. Evans had been deciphering script on clay tablets of Knossos, Crete in 1894, when the island was declared an independent state in 1900; he purchased the site and began his excavations of the palace ruins. Arthur Evans found 3,000 clay tablets during excavations and worked on transcribing them. From the transcriptions, it was clear that the tablets bore traces of more than one script. Evans dated the "Linear-A tablets at Knossos" immediately before the catastrophic Minoan civilization collapse around 1500BC.

Based on the ceramic evidence and stratigraphy, Evans concluded a civilization on Crete before the Mycenae civilization. (95) The vast ruin of Knossos spanned five acres and had a maze-like quality to it that reminded Evans of the labyrinth described in Greek mythology as having been built by King Minos to hide his monstrous child (Minotaur). Thus, Evans dubbed the civilization once inhabiting this grand palace like the Minoans. By 1903, most of the palace was excavated, bringing to light an advanced city containing artwork and many writing examples. Painted on the palace walls were numerous scenes depicting bulls, leading Evans to conclude that the Minoans worshipped the bull.

Source of the Minoan alphabet

In his 1901 work "Scripta Minoa", Evans claimed that most of the symbols for the Phoenician alphabet are almost identical to the many centuries older, Ca 1900 BC, Cretan hieroglyphs. Modern scholars now see it as a continuation of the Proto-Canaanite alphabet from ca. 1400 BC, adapted to writing a Canaanite (Northwest Semitic) language. The Phoenician alphabet seamlessly continues the Proto-Canaanite alphabet from the mid-11th century.

The Minoans were one of the societies that flourished in and around the Mediterranean Sea during the Bronze Age. The height of the Minoan culture flourished approximately from 3000 to 1500 BC. This Mycenaean culture superseded the Minoan civilization. These civilizations had much contact with each other, sometimes making it difficult to judge the extent to which the Minoans influenced or were influenced by their neighbours.

Chronology and history

chi onology and history					
S.No	Name of the Period	Age			
1	Pre palace period	7000 BC – 3000 BC			
2	The peak of Minoan culture	3000 BC – 1500 BC			
	(Note that this period coincides with peak cultural				
	zenith of IVC)				
3	Neo palatial period (New Palace period) (Belonging to	1700 BC- 1600 BC			
	Bronze Age)				
4	Santorini volcanic Eruption	1600 BC			
5	Island captured by Mycenaean Greeks	1400BC			
6	Final decline	ca 1200 BC			
	(This decline coincides with the arrival of sea				
	people, which resulted in the collapse of bronze age				
	civilization all over Mediterranean littoral states)				

(The chronology periods are roughly rounded off for easy reference – not accurate one)



Map 1: Map of Crete and Santorini.

The Neo palatial period represents the apex of the Minoan civilization. A short time after the catastrophe of the Santorini volcanic eruption, around 1500 BC, the Mycenaeans conquered the island. These victorious Mycenaean people adapted Linear-B as their script, an archaic form of Greek. After about a century of partial recovery, most Cretan cities and palaces declined in Ca 1300 BC. Knossos remained an administrative centre until 1200 BC. The final destruction was in the hands of sea people, who destroyed all the bronze age civilizations of Mediterranean coastal states.

Society and culture

There is a picture(fig-33) of three women standing side by side in the Knossos palace, and these women are depicted wearing an upper garment that was open to the navel, leaving their breasts exposed, and had short sleeves and layered flounced skirts. Based on this picture, Arthur concluded that exposed breasts were the style of Minoan women of that time.

This description of the dress of women exposing their breasts is highly misleading. Wunderlich says it was a mourning practice, revealing the breasts



Figure 33: Women fresco with exposed bosoms.

to show their grievance. Widowed women wear a white sari, discarding coloured saree as a mark of widowhood. In some communities, widowed women don't wear the blouse but cover the upper body with the white saree. It is a vanishing practice and is gradually being abandoned now.

Beating the breast as a sign of grievance is a common practice all over South India. Further, all widowed women will join together and lament, beating their breasts at the house of mourning daily for 40 days. Sometimes professional women mourners consisting of widows will be employed for this purpose. The professional women will lead the mourning lamentations, and other female relatives of the deceased person will join the mourning. All these customs are vanishing, and no trace of these customs will be left out after some time. The mourning period lasts for forty days, equivalent to a mummification period of 40 days. This forty-day period is another cultural influence of Mediterranean culture on south India.



Figure 34: Bull leaping fresco in Knossos.

Bull leaping has become controversial (fig-34), and some experts say it was an extreme acrobatic act. Some professional bullfighters say that leaping over a bull is not possible at all, and such an act will lead to death in the horns of a bull. After careful consideration, Wunderlich concludes that it was a religious ritual in which young men and women were allowed to be gored by the bull. Another possibility is that it was something like

funeral games, as being mentioned by Homer in Ulysses. Funeral games of the Homer period are not bullfighting, but they could have been the funeral game of the Knossos.

The influence of this ancient game could be seen even now. Bullfighting and matadors are still prevalent in Spain and were once widespread throughout Mediterranean areas for a long time. This sport is still famous in Tamil Nadu and survives with cultural support and enthusiasm. It is possible that during the height of the Indus culture period, bullfighting must have been the popular funeral game of Indus people, and only remnants of this cultural event are surviving in Tamil Nadu.



Figure 35 Bullfighting scene in an IVC seal.

The seal presented beside shows that the bullfighting game was part of the cultural ethos of IVC. Wunderlich states that young men and women were gored to death as an act of sacrifice. But in Tamil Nadu, it is represented as an act of bravery and entertainment. This bullfighting is another cultural legacy of Bronze age civilization in India. It looks like the IVC was the outermost periphery of the Bronze age culture of Europe.

Even in the mythological story of Theseus and the Minotaur, it is not portrayed as a hopeless event. Father of Theseus, king of Athens, eagerly awaits the return of his son. That shows the possibility of some person returning alive after participating in the bullfight with the Minotaur. King of Athens gives prior direction to his son and captain of the ship that the sail should be changed to white while returning home if his son Theseus was alive after the encounter with the Minotaur. Because of fate, Theseus forgets about the instruction of his father and returns with black sails. In the act of absolute sorrow, the king commits suicide without knowing the facts, even before the ship could reach the shore. It looks like Theseus was sailing to Crete with the black sail as a sign of grievance to attend some funeral ceremony, and bullfighting seems to be part of the funeral ceremony. It looks like the funeral ceremonies and marriage ceremonies acted as important events which bonded the people together in ancient societies.

Language and writing

Knowledge of the spoken and written language of the Minoans is scant, despite the number of tablets found. Sometimes the Minoan language is referred to as Eteo-cretan, but this presents confusion between the language written in Linear-A and the language written in a Euboean-derived alphabet after the Greek invasion. While Eteo-cretan language is suspected to be a descendant of Minoan, there is no substantial evidence for this.

Approximately 3,000 tablets bearing writing have been discovered so far, many being inventories of goods or resources and others inscriptions on religious objects associated with a cult. Archaeologists concluded that most of these inscriptions on tablets are concise economic records rather than dedicatory inscriptions; the translation of the Minoan language remains a challenge. But Wunderlich gives a contradictory explanation to these tablets. (93) He says that most of these tablets describe the number of ewes and rams sacrificed in memory of the dead person or offered to the mortuary temple as an act of contribution to the God of death.

The token with the details of sacrifices made to God could have been kept along with the mummified body, which was evidence of his devotion to gods. This token was supposed to help the dead person's soul to traverse through the underworld. Most probably, the seals would have been presented before the gods at the time of judgement in the underworld. This explanation of Wunderlich seems to be more logical than that of the interpretation that it was an accountancy record of a sheep herd giving details of the number of ewes and rams. Note the similarity of the ideas with IVC seals; I have given many interpretations based on this idea, which suits the Indus seals and their inscriptions well.

In the Mycenaean period, Linear-A was replaced by Linear-B, recording a very archaic version of the Greek. Michael Ventris successfully deciphered Linear -B in the 1950s, but the earlier scripts remain a mystery. Unless Eteo-cretan truly is its descendant, perhaps during the Greek Dark Ages, a time of the economic and socio-political collapse, the Minoan language became extinct.

The Secret of Minoan Palaces

The traditional archaeologists led by Sir Arthur Evans explain that the Minoan labyrinth was the palace of King Minos. In contrast, the author of the book "Secret of the Crete", H.G. Wunderlich, gives an entirely different view and theorizes that it was not a living palace but a funerary complex. (93) He further postulates that the dead were buried in a homely environment, with all facilities like a residing house. That was the character of the cult of the dead. Modern-day archaeologists have mistakenly identified them as palaces for the living. The Wrong notion created by Evans has not been corrected even after many decades. Similar is the case of Indus valley civilization excavation sites; these sites contained mortuary temples, funeral palaces and funerary houses, which had been wrongly identified as metropolises. The primary purpose of this article is to bring forth the similarities between these two necropolis cultures.



Figure 36: Funeral jars? or storage jars?

During digging at the Minoan palace, Evans found many Pithoi, which he said were used for storing olive oil and food grains, whereas Wunderlich says that they were funeral jars, in which the dead bodies were kept, for preservation. Note the similarity of this idea with Indian archaeological findings. In many places, funeral pots have been found in India. These mega-sized pots were used for keeping dead bodies, which had been accepted as a fact by Indian historians. Still, many European historians cannot comprehend this idea; the

above-shown pithoi could be a funeral pot.

Later, in the following years, the descendants of the dead person used to visit the mortuary temples and pay their respect; simultaneously, they used to consult their ancestors for kinds of advice through oracles before making any significant decisions. Here the role of priests was that of a medium to consult the dead people's spirit and translate the same to the living persons. It could have provided an excellent means of living to those priests. Present-day priests have transformed

themselves from consultants of the 'dead' to 'living God' communicators. Because of this total transformation of religion, we cannot understand the old way of living. The relevance of this Minoan cult to the present discussion in this article is that a similar cult might have existed in Indus Valley Culture. The present-day remnants at Mohenjo Daro and Harappa are likely to be the remnants of funeral complexes and funeral houses.

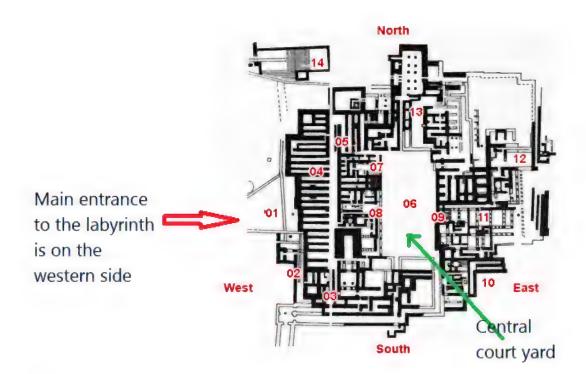


Figure 37: Map of Knossos.

Map courtesy -explorecrete.com

Most probably the entrance to Mohenjo Daro citadel would have been through western side.

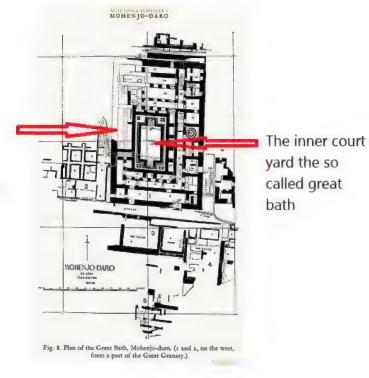


Figure 38 Map of Mohenjo Daro.

Map courtesy Harappa.com – Original map drawn by Mortimer Wheeler

See the similarities between the above-given maps. First is the plan of Knossos, and the second map is that of Mohenjo Daro, drawn by Mortimer Wheeler. Both maps show an inner courtyard surrounded by labyrinthine structures, maze-like quality. The inner courtyard has been wrongly identified as a great water bath by Indian archaeologists; in reality, it was an inner courtyard where animal sacrifices would have been carried out. I have given a detailed analysis of why it was not a water tank in my article,' **Necropolis theory on IVC**'. (1) Read that article for more information.

Wunderlich correctly identifies the correct purpose of the inner courtyard; he states that the bull-leaping ritual could probably have been conducted here. Or the youths would have been gored to death by a bull in the inner courtyard. It is an indirect way of saying that human sacrifice was carried out here. I am moderate in my view; my view is that the bull sacrifice would have been carried out in this inner courtyard. Sometimes human sacrifice also.

Wunderlich also points out that the entrance to the labyrinth of Knossos is on the western side, which is the direction of death. Whereas in a typical temple or palace, the entry will always be on the eastern side, which was the cultural practice in bronze age civilizations and procedure still being followed in India. On which side is the entrance to the citadel for Mohenjo Daro and Harappa is not clear. It needs verification.

Egyptian hieroglyphic influence on Indus script

At this juncture, it is pertinent to mention that my research work on deciphering Indus script has yielded some vital information. It is seen that many Egyptian hieroglyphics have been used at a fundamental level in Indus script writing. Egyptian priests and scribes had likely entered IVC during the peak period of Indus script writing. I have written a separate article under the title, 'Indus symbols follow the Egyptian Hieroglyphic way of writing and ideas.' Read this article for more information on this issue. (35) It is relevant to note that Wunderlich correlates all cultural achievements of Minoan civilization to the sources of Egyptian civilization. It is likely; the cultural

aspects of Minoan civilization have not directly reached IVC. But the influence is directly from Egyptian culture rather than Minoan civilization.



Figure 39 Picture of a courtyard in Dholavira.

The picture presented beside shows two pillars in a courtyard; this picture is from Dholavira. The website Harappa.com states that those pillars could have been used as 'entrance pillars.' Two pillars are associated with some entrance. These pillars are neatly polished. These two pillars could be a form of entry into a town, temple or a place of significance. (96) The picture clearly shows that those pillars are in the middle of a courtyard; the inward entrance and exterior

entrance are visible in the picture. My opinion is that most probably, those stone pillars would have been used as sacrificial stakes.

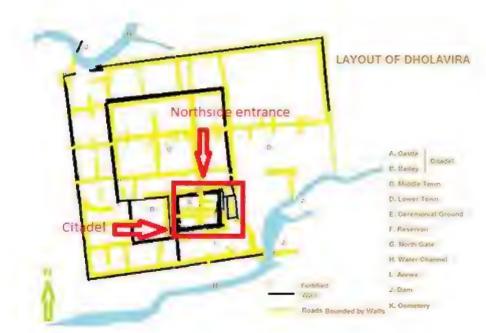


Figure 40 Map of Dholavira.

Northsides' entrance of Dholavira citadel

The above-given layout of Dholavira shows the entrance to the so-called citadel on the northern side (marked as 'G' on the map). I have already given a detailed analysis that the Dholavira citadel is the remnant of a 'pyramid', not a fort. For more information, read my article, 'Dholavira is a necropolis'. (97)The entrances to pyramids are always through the northern side. (98) Similar construction procedure is seen in Dholavira also, which substantiates my theory of the existence of a pyramid in Dholavira. Besides, the lower citadel faces the eastern side, which again was a construction procedure of a pyramid. The temples attached to pyramids were always facing the east side. (98)

Descent into the underworld

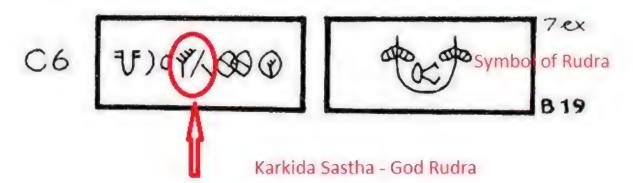
The consultation with the dead was a widespread practice at Homeric time, and even before that, they were called oracles in latter-day classical Greece. This cult of consulting the dead reminds us of similar events in Homer's epic 'Odyssey.' Ulysses enters the underworld to consult his dead mother; the narration given by Homer describes in a lively fashion the religious ritual of consulting the dead. Similarly, Hercules also descends into the underworld to bring back his friend lolaus into the living world and succeeds in his efforts. All these stories of heroes visiting the underworld bring forth the nature of religion and customs of ancient times. And the underworld visited by Ulysses and Hercules must have been the necropolises like Knossos and IVC sites.

Article -5 Rebus principle in IVC scripts

Abstract

Indus scripts are generally written in a logo-graphic way. However, there are few cases of a logo-syllabic way of writing and writing using the rebus principle. In this article, I would like to present the rebus way of writing, which I had come across.

The symbol beside indicates 'three bricks' tied together and an offering on the top. (Or) it could be a brick making mould. The symbol does not mean mere 'brick'; it indicates the *Istika* ceremony. Istika means 'brick'. Since the word 'Istika' (brick) is similar to the Istika ceremony, the symbol of brick has been used. It is a clear-cut case of using the rebus principle in Indus script writing. For more information, read the article, 'brick symbol indicates istikrta ceremony'. (99)



Rudra name is on one side of the copper tablet, and the other side shows the symbol of Rudra (i.e. crab within pipal tree). Pictures reference and courtesy —book of Asko Parpola (Page-no. 112)

The second case – Sastha (God)

The word 'Sastha' (god) is still in use in Tamil and Malayalam. God Ayyapan is generally called 'Sastha'. Wikipedia article on 'Ayyappan' says that 'Sastha' means 'teacher', Sanskrit dictionaries do not attest to this idea. (100) The word is likely derived from the word 'zakhastha', which means 'branch living God'. (101) This name 'Zakhstha' could have been transformed into the word 'Sastha' today. The word 'Zakha' (Branch) had been used for 'Zakhastha' (branch living god) using the rebus principle because both words sound similar.

Logo syllabic way of writings in Indus script

Abstract

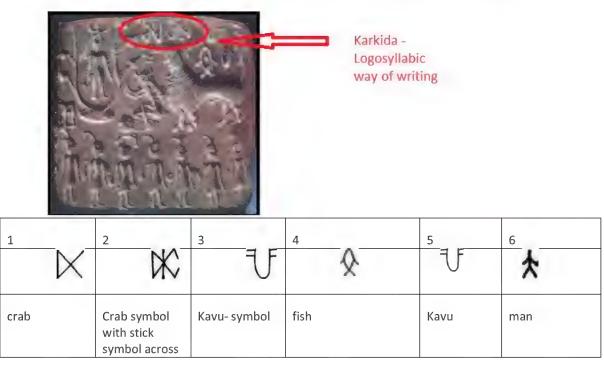
Generally, Indus scripts are written in a logographic way, just like Egyptian hieroglyphics. However, there are few examples of logosyllabic writing in Indus script. Those examples are presented here.



It is relevant to note here that the upraised symbol indicates the 'Ka' (soul) of the dead person. The fish symbol inside the 'ka' symbol becomes a composite symbol with the syllable sound of 'Karma' (34). One crucial point to be noted here is that the word 'Karma' is

written here in the Sanskrit language, not in a Dravidian language. The 'Ma' sound in the word 'karma' is given by the Sanskrit word '*Matsya'* to the fish symbol. If it had been a Dravidian word, it would have become 'Karmee', which does not have any meaning. (The fish is called '*Meen*' in the Dravidian language). This pictogram is the best example supporting my 'Sanskrit theory'. This pictogram has been written in a logo-syllabic way.

The second example of a logosyllabic way of writing



	gives the 'da' sound here				
Karkida ritual. Both these symbols (symbols-1&2) should be read together as Karkida	Karkida ritual. Both these symbols (symbols-1&2) should be read together as Karkida	Kavu – may be single Kavu (Or) double Kavu	The fish symbol means 'Pithru/manes/ ancestor' here. (84)	Kavu	Man sacrificed

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It could be read as 'Karkida –Kavu –Pithru--Kavu –Pazu'. This word Karkida could be indicating the ritual similar to 'Karkida Vavu' of Kerala, which is devoted to pleasing 'Pithrus' (ancestors). The first two graphemes should be read together as 'Karkida', indicating 'Karkida ritual'. The 'Danda' (Stick) symbol has been introduced in this inscription. The stick symbol clarifies the word as 'Karkida'. The term 'Danda' is another example of how the Sanskrit language was used in the Indus Valley period. At the same time, it is the second example of the logosyllabic way of writing also. Read the article, 'Sanskrit influence of Indus script' for more information. (102)

Indus seals inscriptions revolve around 'Funeral ceremonies' of ancient Hindus

Abstract

So far, the Indus scholars think that the Indus seals indicate some tokens used in trade transactions. But I believe that the Indus seals were prepared specially for funeral ceremonies and the inscriptions mention the type of Yagna and the gods towards whom the sacrifices were performed.

The meaning of the word 'Shraddha' is "faith". The ritual performed for the Pithrus with complete faith is known as Shraddha. Shraddhattva Pinda, Pithru Puja (ritualistic worship of deceased ancestors), Pithru Karma Yagna are sacrificial rituals performed for dead ancestors.

Symbol of the firepot

Many Indus seals show the 'fire pot' like symbol. This symbol looks like a firepot, yet the word expressed is not 'Agni'; the intended word is 'Pithru-Karma'. (12)The word 'Pithru-karma' fits well while reading the sentence in conjunction with nearby symbols. It should be noted here that these IVC seals relates to a period before the 'Rig Veda" period, and during that time, Agni was not a significant god; he was a mere facilitator. In the later Vedic period only, Agni becomes an important god.

Tilak mark on the forehead

The second possibility is that this symbol " could be indicating the tilak mark worn by Hindus on their forehead. Some scholars believe that the red colour is a symbol of blood. In ancient times, in Aryan society, a groom used to apply his blood on his bride's forehead to recognise wedlock. The existing practice among Indian women applying a round-shaped red Tilaka called Bindiya or Kumkum is a survival of this practice (103). The above-given statement on the website shows that the red colour of the tilak mark could be because of using blood. In modern days blood has been replaced by red colour red mineral soil in case of men and turmeric powder mixed with lime powder in the case of women. Turmeric powder mixed with lime powder will give the red powder.



Figure 41: Photo showing 'Urdhva Pundara'

Picture courtesy - (104)

The "tilaka" mark is created by applying powder or paste to the forehead. The Vaishnava tilaka consists of a long vertical marking starting from just below the hairline to almost the end of

one's nose tip, and they are also known as *Urdhva Pundra*. It is intercepted in the middle by an elongated 'U'. The other important tilaka variant is often worn by the followers of Shiva, known by the names of Rudra-tilaka and *Tripundra*. It consists of three horizontal bands across the forehead with a single vertical line or circle in the middle. *This tilak mark is traditionally made with sacred ash from fire sacrifices* (104).

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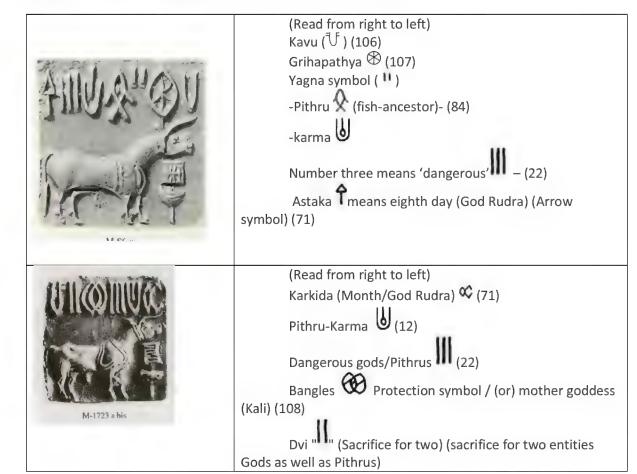
The above said description given in the Wikipedia article shows that 'ash from fire sacrifice' was used as a tilak mark. This statement indicates that in ancient days blood from sacrificed animals could have been used as a red tilak mark to show the gods and men that a blood sacrifice has been made in honour of god or Pithrus.

Urduva Pundaram

The third possibility is that this symbol could be indicating the goddess, Laxmi. The Urdhva Pundra is the tilaka used by followers of the *Vaishnava* sect. The figure drawn represents Narayana's feet and goddess Lakshmi in the middle (105).

The above-given narration gives two other possibilities for the symbol ""; however, all these possibilities indicate only one ritual, that is, the sacrifice of a bull and applying its blood on the forehead of the sacrificer and other participants in the sacrifice. Using the word "Tilaka" or "Goddess Laxmi" does not give coherent meaning in conjunction with symbols adjacent to the inscription. But,

the term ''Karma'' gives a consistent sense with contiguous symbols. (12) Hence this symbol "b" could be read as "karma'. The word 'Pithru-karma' appears in many Indus seals. Some of them are reproduced below for analytical study. Details are as given below:



	3 5
	Kavu $ $
FULL & WILL P	(Read from right to left)
19862199	The first symbol – Beehive ceremony (109)
7 4 133	Messenger god - 类 (God with a stick) (110)
	Kedaga (shield – Protection) (111)
() 1 1	11
A designation of the second	Dvi -Kavu " (Sacrifice for two) (Gods as well as
MILL HOUSE	Pithrus)
	God Rudra (Pipal leaf -symbol)- Sacrifice was meant for
	god Rudra. (71)
	Karkida (month/god) (sacrifice in the month of Karkida)
	Pithru-karma ceremony (12)
	Kedaga – Protection to Pithrus
	(Read from left to right)
	Grihapathya sacrifice (107)
3 1 V W 3 1911	Yagna symbol $^{\bigvee}$ (Firesticks) (112)
	Two generations of Pithrus ${}^{igstyle n}$
	Pithru-karma ceremony (12)
South 23 23 12	III
the state of the s	Number three means dangerous gods
	Arrow symbol indicates the word 'Astaka' 🕈 (eighth
	day) (90)



The seal presented beside expresses the idea of 'fire' very well, and the fuelwood marks further explain the fire symbol at the bottom of the fire.





Picture courtesy - Sanathan.org

The above-given figures show the Grihapathya fire being carried to the crematorium from the house, which could have been adopted as a 'Pithru-karma' symbol.

Three established phases of Shraddha Agnoukaran

During the era of Rigveda, deceased ancestors were worshipped by offering Samidha (a kind of wooden stick) and Pinda (a rice ball) to the sacrificial fire (113).



Earlier, I had explained that the stick symbol means '*Danda*' (punishment) (114). It looks like that in Rig Vedic period, the shraddha ritual involved offering a stick to dead ancestors. What could be the meaning of the ceremony of providing a stick to a dead person? It could be used as a walking stick. Or the other possibility is that my earlier explanation of 'punishment' stands valid still.

It is possible that some person could conduct the shraddha ceremony after a break or lapse of the scheduled time, and such restarting of the shraddha ceremony could have been treated as 'Danda Pithru-karma' (Punishment shraddha). The second possibility is that if some misfortune occurs in the house, the priest will say that the householder has committed some mistake, which had offended the Pithrus. Hence, special ceremonies will be conducted to appease the Pithrus. Such special Shraddha ceremonies could have been called "Danda Pithru-karma". Likely, the later day priests did not understand the meaning of offering a stick and could have merely assumed that the Pinda ceremony involved offing a stick.



See the details in the above-given seal. There is a stick symbol as well as a forked branch symbol. The forked branch symbol is followed by the Sastha symbol (meaning god). (115) Hence, it is clear that the forked branch symbol is different from the simple 'Danda symbol.' The inverted fork symbol indicates the god associated with death, Rudra. See my paper under the heading "Rudra was the most important god of IVC" for more information. (71)



The seal inscription presented beside reads as (left to right) 'Istika -- Kavu - Trikavu-for-the fifth-day Sastha.' The grapheme of five lines followed by the branch symbol stands for' fifth Sastha' (fifth god). There is a possibility that

these five lines logo could be indicating the fifth Sastha (That is, the fifth-day Sastha). The fifth day is called 'Panchami,' and the god of Panchami is 'Meshkhenet.' Read my article,' two bricks symbol indicates goddess Meshkhenet' for more information. (32)



In the seal presented beside, the inscription reads as (left to right)' Ishta --Sastha- honeycomb ceremony- three gods and three Pithrus.' This seal inscription shows three gods as well as three Pithrus. There is another possibility that the other three lines symbol could be indicating the 'the three dangerous gods.' (22)

Types of Shraddha

Matsya Purana mentions three types of Shraddha – first performed daily, second performed periodically, and third performed with a **purpose** (*Kamya*). In addition to these, *Yamasmruti* defines *Nandi Shraddha* and *Parvan Shraddha* as additional main types.

Daily Shraddha

The ritual of Shraddha performed daily is known as Daily Shraddha. This Shraddha can be accomplished just by offering water or sesame seeds to deceased ancestors.

Periodic Shraddha

The Shraddha is performed for deceased ancestors with a single objective, and other such types fall under periodic Shraddha.

Purpose oriented (Kamya) Shraddha

Shraddha performed to achieve a specific objective is called purpose-oriented (Kamya) Shraddha.

Nandi Shraddha

The ritual of Shraddha performed during the start of any joyous ceremony and performance of any of the 16 religious rites and recitation of specific mantras for the function's success is called Nandi Shraddha. Satyavasu (or kratudaksha) are the vishve deities in this ritual, and the ancestors are invoked (116). The above-said statement of Athavale is supported by details recorded in Kabul Manuscript. In the Kabul manuscript, the sacrifice starts with the Nandi-Mukam sacrifice(Bull-face-sacrifice). Read the article "*Kabul document is the manual for Agnicayana ritual and Jyotirstoma ritual*" for more information.

Parvan Shraddha

The Pindapitru Yagna (sacrificial fires related to deceased ancestors) mentioned in the Shrouta lineage is to be performed by a Sagnik (one who performs the ritual of Agnihotra). An alternative to this is the Parvan Shraddha mentioned in the Gruhya sutras. Once the deceased

ancestors are listed as Parvans, this Shraddha is performed for them. Ekparvan (single Parvan), dviparvan (double Parvan), triparvan (triple Parvan) are the three varieties of this Shraddha (116).





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The above given two seals inscriptions show three fishes. As discussed in other places, the fish symbol indicates the soul of dead ancestors. (84) The fish symbol with cap (sky symbol) indicates the third generation Pithru, which had reached heaven. The second fish with two horns indicates the second generation Pithru, in *Yama Lok*. The third fish without any appendages could be indicating the recently dead Pithru, which has attained the Parvan stage. The above given two seals could be indicating the triparvan Shraddha.

Mahalaya Shraddha(fortnightly):

It is a Parvan Shraddha performed starting from the eleventh day of the dark fortnight of Bhadrapad (Hindu calendar month) (September-October).

Astaka Shraddha

Shraddha performed on the 8th day of the bright fortnight of the Hindu calendar month. Astaka means the 8th day of the bright fortnight of any Hindu calendar month. During the era of Vedas, the Astaka Shraddha used to be performed precisely on the 8th day of the bright fortnight of

Margashirsha, Poush, Magh, and Falgun months. Note that 'Astaka' (T) is the most prominent symbol appearing innumerable times in Indus seal inscriptions. which indicates the 'Mamsastaka' ritual mentioned herein. (90)

It was a practice to offer deceased ancestors vegetables, sesame seeds, honey, rice kheer, fruits, and underground vegetables. It is to be noted here that the vegetable offering was only a later development; in actual ancient practice, it was always meat offerings. Indus seals also indicate only meat offerings. Vishvedev, Fire (Agni), Sun, Prajapati, Ratri, Stars (nakshatra), season (rutu), etc., were considered as Deities of Shraddha (116).

I have already given detailed information about the Astaka ceremony in my earlier article. Read the article," *Astaka symbols' indicates the 'Mams-Astaka' ritual in Indus script,"* for more information (90).



See the seal presented beside (fig-42), the inscription read as," Agni-stoma-Yagna –Two Pithrus-Astaka'. (Read from left to right).

Figure 42: Agni stoma Yagna.

Symbols	Ster	1	X	及	4
Identification of symbols	The symbol indicating Agnistoma Yagna	Yagna	fish	fish	spear
Sanskrit word	Agni-stoma	Yagna	Matsya	Matsya	Astaka
meaning	Agni-stoma	Yagna	Fish suggests Pithru the first generation of Pithrus	The second fish means the second generation of Pithrus	Astaka

The above-given inscription reads as: 'Agni-stoma – Yagna – two generations of Pithrus (two fishes)-Astaka'. The meaning of the sentence is, 'Agni-stoma – Yagna was conducted for the departed soul so that the soul can reach heaven.' The spear symbol stands for the word 'Astaka.' Astaka has two meanings; the first is God, 'Astaka' (Rudra). The second meaning is the 'eighth day of the month. The sacrifices for God' Rudra' are held on the 8th day of the month (90). Various types of Shraddha are conducted based on the calendar days. The Shraddhas are performed for a dead person from the first day to the eleventh day. After that, monthly Shraddha, Sapindikaran Shraddha, Shraddha performed on one-year completion, Shraddha conducted every year from the second year, and Mahalay Shraddha is the only one that is commonly practised. (116)

Offering thread at the time of Shraddha

R.C.Prasad, in his book of 'Sraddha', states that the sacrificer should also offer a new thread of silk or jute or a cotton thread. Woven silk and particular coloured cloth should be avoided. Thread taken from freshly oven cloth also should be avoided (117 pp. 14-15). What is the logic of offering the thread to Pithrus? R.C.Prasad is silent on this issue. The Pithrus in the netherworld are likely without clothes, and the yarn is provided so that they can weave some cloth and wear it. Instead of offering the thread, ready-made garments could have been provided. But the practical reason is that the sacrificer ensures that the Pithrus are engaged in weaving clothes and do not visit the house of the sacrificer and disturb him.

During the funeral procession, the puffed rice grains are scattered all over the pathway through which the dead body is taken. The assumption is that the dead man's ghost should not follow the sacrificer and reach the home. Instead, the spirit is made to pick up the scattered grain one by one and eat it. In the meantime, the sacrificer will reach home safely without falling into the hands of the ghost.

Time and date for performing the Shraddhas

Time and date for performing the Shraddhas are usually new moon night, 12 Sankranti in a year, solar-lunar eclipses, Yugadhi and Manvadi dates, Ardhodayadi Parva, date of death. The Shrotriya priests (Brahmins) are consulted for fixing an appropriate date for performing Shraddha.

Pithru fortnight (Pitrupaksha) (Mahalaypaksha)

The dark fortnight in the Hindu calendar month of Bhadrapad(September-October) is called 'Pitrupaksha.' This fortnight is very dear to the deceased ancestors' souls. If Mahalay Shraddha is performed for the departed ancestors' souls during this fortnight, they remain satisfied for the entire year.

Mahalaya Shraddha

The abode of deceased ancestors' souls remains vacant till the Sun moves from Virgo and Libra sign to the Scorpio sign. The residence for dead ancestors' souls remaining vacant during this period implies that the deceased ancestors come closer to their descendants to bless them. If no Shraddha is performed, they give the curse to their descendants. Due to this, it is crucial to conduct Shraddha during this period. (118)

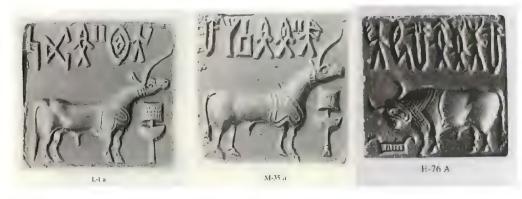
Terminology of Shraddha

Pithru

When a human being dies, its subtle body gets freed from the dead body after performing the ritual of Shraddha, and it gets the position in the subtle plane meant for the souls of dead persons. At this moment, the soul assumes the designation of Pithru.

Parvan

After performing Sapindikaran Shraddha (Shraddha conducted on completion one year after the person's death is called *Sapindikaran Shraddha*), the soul that has assumed the designation of *Pitar* now joins other Pitars and then gets further categorised as *Parvan*. Also, it gains authority to allow its descendants to perform Parvan Shraddha for it (119).



The above-given concept of Parvan explained by Athavale is noticeable in the Indus seal inscriptions. Single fish indicates single Parvan, two fishes, two Parvans, and three fishes hints at three Parvans.

Pitrutrayi (Trio in Pitars)

The soul of a dead person for whom the Shraddha is being performed is invoked as 'pita' (father of the sacrificer performing Shraddha). One generation before, i.e. the dead person's father is referenced as '*Pitamaha'* (grandfather). The grandfather of the deceased person is referred to as

'Prapitamaha' (great-grandfather). The earlier generations than these are not counted in trios of Pitars (Pitrutrayi) because it is assumed that they are liberated.

Shraddha Sampat



If two shraddhas occur on the same date (as per the Hindu calendar), it is called 'Shraddha Sampat', the seal inscription presented beside shows such a situation. The inscription read as follows; (read from right to left): Two burial mounds- Karkida-god/month- trikavu (sacrifice for

three/ probably many gods) – fourth-day Sastha (**fourth god – Yama / Varuna** (120)). Most likely, this seal inscription indicates shraddha Sampat, that is, two shraddhas on the same date.

Rituals to be performed after cremation till the 13th day after the death

For offering tilanjali (Offering sesame seeds [til] and water), the Karta should place some black sesame in a pot containing water. Then the Karta, the family members and other relatives & friends should offer this water containing black sesame thrice on the ashma(ash) along the pitrutīrtha (121).

Immersion of Asthi

The *asthi* (bones of the deceased) are collected the next day after the funeral. Then the *asthi* are immersed in flowing water before the 10th day. However, nowadays, the ashes are received on the same day If the body is burnt in the modern electric crematorium. (121)

Pindadan

According to the shraddha rituals, rites such as tilanjali and pindadan (Ritual of the offering of rice balls) should be performed beginning from the 1st day till the 10th day. Visham shraddha should be performed on odd days. If that is not possible, then Uttar-kriya should start from the ninth day. Nowadays, however, pindadan which should be performed from the 1st day to the 10th day is performed as a collective ritual on the 10th day. On the 10th day, pindadan is conducted in a *Shiva* temple. After the pindadan on the 10th day, the ash is disbursed in the river water (121).

Acts to be performed on 11th and 12th day

On the 11th day, panchagavya homa (Fire-sacrifice to appease Deities) should be performed in the house, and panchagavya (A mixture of cow's milk, curd, ghee, cow's urine and cow dung) should be sprinkled all over the house. The kartā should make a Sankalp (resolve) to benefit the deceased and donate food-grains and perform dasha-dhans (Ten types of donations or offerings). Shraddhas (Special rituals performed for the departed ancestors) such as Ekoddishta shraddha, Vasugan shraddha and Rudragan shraddha should be performed outside the house, in a cowshed or elsewhere.

Sapindikaran Shraddha: Sixteen monthly shraddhas are performed on the 11th or 12th day so that one becomes authorised to perform sapindikaran Shraddha. Sapindikaran Shraddha is conducted on the 12th day. With the performance of sapindikaran Shraddha, the individual attains the title of 'Pitru' and gets a place in Pitrulok. It is appropriate to perform sixteen monthly shraddhas in the respective months and sapindikaran Shraddha a day before the yearly Shraddha; however, the present custom is to conduct all this on the 12th-day post-death itself (121).

The ritual of Nidhanshanti

On the 13^{th} day, Patheya shraddha is performed, and the ritual of Nidhanshanti is performed. All the near and dear ones should be invited and served a sweet meal. In today's times, this ritual is performed on the 12^{th} day itself.

The 13th-day ceremony

Due to the rituals performed on the 13th day, the linga-deha (subtle body) penetrates the atmospheric range of the earth and attains further momentum. Gaining momentum means cutting off all ties with his family members by the linga-deha and developing a relationship with god. This blissful process of dead man's soul casting away the attachment with the gross body and growing attraction towards god is celebrated. Everyone is invited for a meal comprising sweets as a symbolic gesture. (121)

Bharni shraddha

Athavale states that Bharni shraddha should be performed after the annual Shraddha as per the scriptures. Sapindikarana shraddha is performed before the yearly Shraddha. If Bharni shraddha is conducted after that, it helps the deceased to get released from the Preta-yoni (Species of the dead) (122). The above-given narration of Athavale mentions about Preta-yoni, which is also indicated in the Indus seal inscriptions. The below-given seals depict the preta-yoni.



The above-given seal inscriptions show a grapheme, which looks like a man tied down with a rope. It looks like this symbol indicates the dead man's soul, which has not attained the Pithru stage. Only after one full year of shraddha ceremonies the soul is released from bondage and reaches the Pithru stage, then only the dead man will be able to join the other two generations of Pithru (122).

Breaking of water pots

The Shraddha ceremony involves breaking a water pot at the end of the ritual. One participant in the discussion group of the Academia.edu website raised a question: why does the pot symbol not appear in the Indus seal inscription? I was thinking about breaking the water pot at the

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end of the Shraddha ceremony. Generally, it is done at the end of the ceremony, the sacrificer will carry the pot on his shoulder, and a small hole will be made in the pot. The water will be steaming down continuously. In this way, the sacrificer will go around the funeral pyre three times.

I think, in ancient times, most probably, the blood of the animal would have been carried around the pyre. The idea could be that the ghost will be busy licking the blood spilt on the ground, and in the meantime, the sacrificer could return home safely without being followed by the spirit. (or) The breaking of the pot could have symbolically indicated the end of the soul of the dead person, whereas the pot could have hinted at the physical body of the deceased person.

Read the portion of Odyssey, where Ulysses enters the underworld, sacrifices the animal and offers blood in a trench, and put up a sword so that other ghosts are frightened away. In this way, he waits for the spirit of his mother's. Then Ulysses hears from the ghost of his mother, the various incidents that had happened in his home during his long absence at Ithaca. Then he questions his mother about his future life. Then Ulysses allows other spirits also to drink blood. I think such consultation of the dead (Oracle) would have been ancient Indus Valley people's religious practice. In India still, the practice of consulting dead is being done. But it is not widely prevalent but secretly carried out because the modern-day reformed Hinduism disapproves of such practices.

conclusion

Thus, it can be seen that the majority of the Indus seal symbols are related to the shraddha ceremony, and most probably, those seals were prepared at the time of the shraddha ceremony. Likely, the seals were buried with the dead body or burnt along with the dead body. This seal was an evidential token so that the dead man was treated favourably in the netherworld. He was treated sympathetically considered by the judgement god, and a favourable judgement was delivered on him.

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Article -8

Indus numerals indicate various gods as per calendar days.

Abstract

Indus script numerals indicate various gods as per calendar days. Hindus in modern India are still following this kind of practice. Number eight is missing, and the 'Astaka' symbol is in place of that. Astaka means 'eighth day, on which god Rudra was worshipped. Rudra was the most popular god of the IVC people. The second most important god was the Egyptian god 'Heh' (Ayyappa), capable of giving 'one million years of the afterlife'.

Generally, the numbers (Numerals) mentioned in the Indus script indicate a god. But, numbers one, two and three are exceptions. Number one does not indicate a numeral but indicates a stick offered to Pithrus in the *Samidha Shraddha* ceremony during Rig Vedic times. (123) Whereas number two indicates *Dvi-Kau*, sacrifice meant for two entities, gods and Pithrus. (124) Number three indicates many gods and 'dangerous gods.' (22)

One significant point is that number eight in numerical form is missing in the Indus script. But, number eight is replaced by 'Astaka' symbols. (125) 'Ashtami', the eighth day of the fortnight, was the most important day of the IVC calendar. (120) It remains essentially the same in modern-day Hindu's minds. It is the most inauspicious day, the day of disease and bad things. Rudra rules the eighth day, and Rudra's arrow brings death and destruction as per Rig Veda.

These findings show that the Indus Valley civilization coincides with Vedic culture, especially before the Rig Vedic period. Another notable point is that all these Indus Valley Civilization calendar ideas still survive in modern-day India. In the below-given table, column number five gives the details of deities and their characteristics as per the current modern thinking of Hindus as per Wikipedia. (126) Column number four lists IVC gods I identified, corresponding to the calendar days.

1	2	3	4	5
Serial No	Days of the fortnight of Hindu calendar	Indus Symbols	Indus Valley civilization gods as identified by me	Deities and their properties as per the current modern thinking of Hindus as per Wikipedia (126)
1	Prathama (day one)	1	Number one does not indicate the calendar day or God. But it indicates a stick offered to Pithrus in the <i>Samidha Shraddha</i> ceremony during Rig Vedic times (123)	The presiding deity of the first lunar day is Agni, suitable for all types of auspicious and religious traditions.
2	Dwitiya (Second day)	11	Number two also does not indicate the calendar day or God. As per Indus script, number two represents the <i>Dvi-Kavu</i> ; Sacrifice is meant for two entities, first for gods and second for Pithrus. (124)	Brahma rules this lunar day and is suitable for laying the foundations for buildings and other things of a permanent nature.
3	Tritiya (Third day)	111	Number three also does not indicate the calendar day or God. Number three indicates many gods as well as dangerous gods. Again, refer to my article for more details. (22)	Gauri is the lord of this day and is suitable for cutting one's hair and nails and shaving.
			Yama / Ganapathi The fourth day after the death of a person is the most important ceremony.	Yama is lord of the 4th lunar day, suitable for destroying enemies, removing obstacles, and combat acts.
4	Chaturthi (Fourth day)	 	Yama/ Dharmaraja/day of judgement. Maybe the chair symbol indicates the day of judgement and Yama Dharmaraja.	The empty chair represents God Yama.
			The fourth day's ruler is Yama / maybe the day of judgement. Under IVC context, the death god could also be Varuna or even Osiris.	God with forked hands could be Yama.
5	Panchami (Fifth Day)	11111	The fifth day belongs to goddess Meshkhenet. Goddess of childbirth. Refer to my article, 'Two bricks symbol indicates the Egyptian	The Naga or Serpents rule this day, which is favourable for administering medicine, purging poisons, and surgery.

			goddess Meshkhenet' for more information. (32) Two bricks symbol indicates goddess Meshkhenet.	Caduceus symbol indicates Naga in IVC seals.
6	Shashti (Sixth day)	111	The sixth day belongs to God 'Shashti' in IVC also. Most probably, it was a male god in IVC.	Karthikeya presides over this day and is favourable for coronations, meeting new friends, festivities, and enjoyment. God/goddess is also called Shashti. In south India, it is a male god. In eastern India, it is a female god.
7	Saptami (Seventh-day)	1111	God Surya was not worshipped during IVC times. The god worshipped was the Egyptian god 'Heh' who could give 'million years' of 'after life'. Presently, he is known as God 'Ayyappa.' (127) (128)	Surya rules the 7th lunar day; one may begin a journey, buy conveyances, and deal with other such things of a movable nature.
8	Ashtami (Eighth day)	Astaka	Rudra Astaka Number eight is absent in Indus script but replaced by the Astaka symbol. (125)This day was the most important as per the IVC calendar. In modern-day Hindu's minds, this eighth day still makes an impact as a bad day. It is the most inauspicious day, the day of disease and bad things. Rudra's arrow brings death and destruction as per Rig Veda. (129)	building defences and fortification.
9	Navami (Ninth day)		There is no god for this day. This day is not represented at all in the Indus seals.	The Ambika rules this day, suitable for killing enemies, acts of destruction, and violence. Inauspicious for ceremonies and journeys.
10	Dashami (Tenth day)		. There is no god for this day. This day is not represented at all in the Indus seals.	Dharmaraja/Yama rules this day and is auspicious for acts of virtue, religious functions, spiritual practices, and other pious activities.

11	Ekadashi (Eleventh day)	There is no god for this day. This day is not represented at all in the Indus seals.	Rudra rules this day; fasting, devotional activities, and remembrance of the Supreme Lord are very favourable. This day has special religious significance in Hinduism and Jainism—usually observed by fasting.
12	Dvadasi (Twelfth day)	The twelfth day belongs to goddess Neith. Refer to my article,' Double bow and double arrow indicate Goddess Neith' for more information. (26) The double bow symbol indicates goddess Neith.	God Vishnu or Aditya rules this day. This day is auspicious for religious ceremonies, lighting the sacred fire, and performing duties.
13	Thrayodashi (Thirteenth day)	There is no god for this day. This day is not represented at all in the Indus seals.	Cupid rules this day and is suitable for forming friendships, sensual pleasures, and festivities.
14	Chaturdashi (Fourteenth day)	There is no god for this day. This day is not represented at all in the Indus seals.	Kali rules this day, suitable for administering poison and calling elementals and spirits.
15	Amavasya (New Moon Day) (or) Purnima or Paurnami (Full Moon Day)	It looks like that in the IVC period; also, the Amavasya day belonged to the Pithrus.	The Pithru-devas rule the New Moon, suitable for the propitiation of the Manes and performance of austerities. Purnima is ruled by Moon and is ideal for merrymaking and fire sacrifice.

All these fifteen days are repeated in the second fortnight to complete the 30 days of a month. This fortnightly numbering pattern of the Indus script shows that the IVC priests were using the moon-based calendar, which is still being practised in modern India. The Indus script numbers were probably used to calculate funeral ceremonies, not commercial trade calculations as popularly imagined so far.

Symbols combination	frequency	Gods associated with various
		calendar days
YIII	21	Fourth-day Sastha means Yama or God of death, most probably Varuna/Osiris in IVC times. (33)

IIIII oto	17	The fifth-day symbol is associated with the cow's uterus symbol , indicating goddess Meshkhenet . She was associated with childbirth. (32)
) 11111	10	The fifth day is also associated with the Kedaga symbol (Shield- protection). (111) The fifth day is associated with Meshkhenet.
Y IIII	11	Fifth-day Sastha – The fifth day is associated with Meshkhenet.
♦ #	16	The sixth day is associated with Shashti. Generally. This combination of fish (Pithru) with the sixth day is incorrect. This fish symbol had to be read with other adjoining characters.
Ψ !!!	10	The sixth day is also associated with the 'Sastha' (God) symbol. The sixth-day god is 'Shashti.'
₩ III	27	The seventh day is associated with the funeral mound and the god 'Heh' (Ayyappa). (128)
↑ III	14	This grapheme is an allograph of the funeral mound symbol (memorial stone) and associated with the god 'Heh' (Ayyappa).
''' A	11	The seventh day is also associated with the cone symbol, which indicates God 'Heh' (Ayyappa), capable of giving a million years of afterlife. (20) (127)
#	11	Seventh-day Kau (Sacrifice) no specific god is mentioned here, but as shown in earlier rows, the seventh-day god is 'Heh.'
₹(;;;)	15	The seventh day is within brackets. But there is no difference with the earlier row symbol pair; it means God 'Heh'.
₹	14	Twelfth-day sacrifice is associated with the goddess Neith. (26)

The highest combination frequency is '78' associated with the seventh-day god, 'Heh'(Ayyappan). He was the second most popular god of IVC times because he could give 'million years of the afterlife'. (127) (128) The most popular god of IVC times was Rudra. (129) His name does not appear in the above-given table because he was identified with the 'Astaka 'symbol' (Arrow symbol), and no numeral eight is present in Indus script. (125) The Astaka symbol data is given below in a separate table. All the above-given data is obtained from research papers of Mahadevan and Sundar et al. (130)

Indus valley priests used a 'moon calendar.'

It looks like the IVC priests had used moon calendars for their timekeeping. The present-day Hindu calendar is a mixture of the Sun calendar and the moon calendar. But, the act of counting days of a month continues to be the cycle of 15 days + 15 days. This counting of fourteen days cycle is conclusive evidence that the 'moon calendar' is the dominant part of the South Indian calendar system, and the calendar ideas of Indus valley people are still lingering on.

Some of the Indus symbols correlate well with present-day Hindu calendar ideas. For example, case number eight explains the situation very well. Number eight is entirely missing in Indus inscriptions. How will it be possible for any calendar or counting system that does not use the number eight'? In the Indus inscription, the number eight is written as "Astaka symbol" \uparrow instead of eight lines. The number eight in the form of eight lines is "nil", whereas the "Astaka" \uparrow symbols were used 314 times, which was the most important religious day of the Indus calendar fortnight.

On the same lines, number four is shown as an empty chair (judgement seat of Yama) All this evidence indicates that the IVC calendar ideas have not disappeared but are still in practice today. I have made a correlation table showing the day and relevant (ruling) god of that day, which still surprisingly corresponds with the ideas of IVC priests. (The table is given below)

Numbers frequently used are the 4th day, 6th day, 7th day, 8th day & 12th day. These days are particular days on which rituals are conducted for different gods. Each day belongs to a different god. Whereas numbers 11, 13 & 14 are absent. Numbers 5, 9 & 10 are very rarely used. All these factors indicate that the Indus seal inscriptions of numerals suggest that they were used for funeral ceremonies and worshipping different gods, not for commercial calculation or Transactions. This numbering specificity of Indus numerals is another evidence of my necropolis theory on IVC. (82)

Frequency table of Sundar et al. showing the frequency of various numbers in Indus Inscriptions

	Symbols	Gods	Frequency
1	1	No specific god / indicates a stick offered to ancestors in the Samidha shraddha ceremony. (123)	149
2	11	No specific god/ number two means 'Dvi-Kau' / sacrifice meant for two entities. (Gods as well as Pithrus) (124)	365
3	III	No specific god/ number three means many gods and dangerous gods. (22)	465
4		Yama/ Varuna/Osiris (33)	134
5	11111	Goddess Meshkhenet (32)	60
6	111	God Shashti. Malevolent god.	38
7	1111	Number seven is the day of God 'Heh'(Ayyappa) (128) (127)	87
8	Nil 	Arrow indicates god Rudra	227

		Number eight is missing – How is it logically possible? The eighth day belongs to Rudra. Instead of showing numbers, only the symbols of the god	
		have been shown. Arrow is the symbol of God Rudra. (129)	
9	Nil	5. 558 (225)	Note-1
10	Nil		Note-1
11	Nil		Note-1
12		Goddess Neith. (26)	70
13	Nil		Note- ²
14	Nil		Note-2

¹ Numbers nine,ten and eleven also occurs but in minuscule numbers. Refer to the book of Asko Parpola., figure 5.1, where these symbols and numerals are listed out. Since the frequency is very low, the authors of the research paper Sundar et al. have not taken these small numbers into consideration.

² Numbers thirteen and fourteen are absent in Indus civilization inscriptions. This table is prepared based on the data made available by Sundar et al.

Tree gods of Indus Valley Civilization

Abstract

During the Indus Valley civilization period, there were no temples, and gods lived only in trees. God Rudra lived in the Pipal tree. Other holy trees identified are the Vilvum tree (Bilvum)and Vanni tree (Sami/Khejri). Even in modern days, Hindus are still worshipping these trees. Hence, the ideas of IVC have not entirely disappeared; still, some ideas are surviving in contemporary India.



Figure 43 Three bulls tied to three different trees

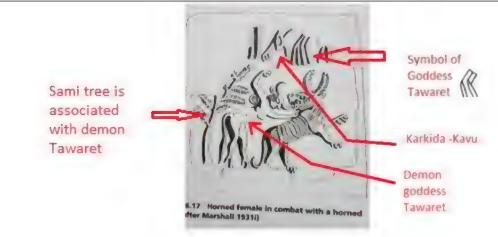
Picture courtesy - Book of Asko Parpola.

Picture after - (131)

The above-given pottery figure shows that three Zebu bulls are tethered to three different trees. Pottery fragment from Nausharo, Pre -Harappan period (2600-2550BC). The relevance of reproducing the above given three bulls figure is that the early Harappans were tree-worshippers, which means they followed a very primitive religion. It shows that they never had standard temples, which appeared much later in Indian history. Only trees were abodes of gods, not temples. These three trees are distinct; the first tree can be easily identified, i.e., the Pipal tree. The second tree could be the Sami tree (Prosopis cineraria). The third could be the Vilvum tree (Bael tree, wood apple – Aegle Marmelos) because the fruit shown in the picture looks like the fruit of the wood apple tree.

Now, all three trees represent three different gods. I have classified them into three different groups based on the three distinct trees used by Gods. This classification may help analyse the various details available in the Indus seals. Details are as follows:

Table 2: Analysis of three different tree gods					
	Seals depicting Pipa	l tree			
God represented	Indus seal		Indus symbol		
Rudra/ Muneeswaran/	20 M-278 A co. (M3/8).	The god who had lived in this pipal tree was Rudra during the IVC period. Now, he is called Muneeswaran (Top God) in Tamil Nadu. For more information, read my article,' Rudra was the most important god of IVC'. (129)	\bowtie		
Indus god name – Rudra		Note-1: The God living in the pipal tree may be Rudra. See the seal inscription (down below). In this seal inscription, it is written as 'Karkida-sastha'. The crab is shown within a fig tree.			
Rudra	The above-given seal ins seal. The backside of the . The inscription h	ourtesy –book of Asko Parpola (Page-no. cription appears on one side of a copper e same seals shows a crab within the tree has been read as indicating the god also should be interpreted as 'Rudra'.	S S S S S S S S S S S S S S S S S S S		

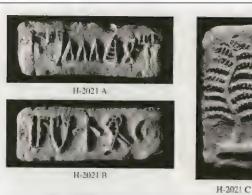


The tree shown in the above-given picture could be the Sami tree. The demon goddess 'Taweret' is associated with the 'Sami tree'. She was a benevolent demon, protective in nature. Hence, there is a possibility of worshipping her in Indus Valley times.

The Scientific name of the Sami tree is *Prosopis Cineraria*.

God of judgment
Mahakala/

Kalan(Tamil)



See the figure of the tree; it is not a whole tree; it is only a branch. See at the bottom; the branch comes out of a small part of the trunk of a tree. It is not a Pipal tree. It could be the Sami tree. The branch symbol indicates the 'Zakhastha'. The word 'Sastha' is a general term meaning "God".

There is a cone symbol in this seal inscription. The Cone symbol indicates the 'Sah and Sopdet' of Egyptian Gods. Under Indian conditions, it could have indicated the Egyptian god 'Heh', known as god 'Ayyappa' in South India. (132) (127)

Sami tree – the second possibility is the god of judgement (Varuna) because the crocodile is shown in this seal

Judgement day — -------The god
associated with
death and
judgement was
'Varuna'. Varuna's
vahana was the
crocodile, and no
tree is related to
the god 'Varuna'.
(133)



Note -3: Note that crocodile appears in this seal, indicating that this seal was prepared on 'day of judgment'. For more information, see the following articles. (134)

The crocodile eats the fish (The fish indicates the soul in transmigration).
The swastika symbol may be telling the day of judgment (or) God of judgment.
Crocodile suggests Egyptian goddess
Ammit

The scientific name of Vilvum tree is

Aeagle marmelos



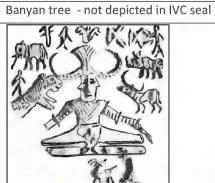
Egyptian god 'Heh' is similar to South India n god 'Ayyappa'. Read the article,' Egyptian god Heh in Indus valley civilization for more information. (127)

The mythological story also tells that he was a hunter. He climbed the 'Bilvum' tree to escape the tiger on 'Maha-Shivratri day. See the folded nature of his legs. This sitting position is identical to God" Heh" (Ayyappa). (127)

God Shiva is identified with this tree. The mythological story 'Hunter on Vilvum tree' on Maha Shivrathri day describes the link between Shiva and the bael tree. (135) (136 p. 152). But god Shiva is not identified so far in IVC; only Rudra has been found. Only god 'Heh' (Ayyappa) is left out to be attached with this 'Bilvum' tree. God Heh was very popular in Egypt, as he could grant millions of years of 'Afterlife'. Hence the popularity of this god 'Heh'. (127)

Fourth tree

God living under this tree is
Dakshinamurthi
But no tree is indicated in this seal. In the following picture,
Dakshinamurthi is identified by
Banyan tree



carrying any weapon. He is Called Guru(teacher). Note the rishis are sitting at his feet like students. In the Indus seal, the animals are surrounding the god. But, in this modern-day sculpture, the animals have been replaced by the rishis surrounding the god.

This God is not



This sculpture shows
Dakshinamurthi with two deers below his seat. The same is the case with the Indus seal. The Indus seal shows only one deer because the other deer is broken off in the seal



These two deers specification convincingly proves that the God shown in the Indus seal is Dakshinamurthi. Initially, he was the principal god of the Indus people but has been relegated to the position of God on the Southern side of Garba Graha of the Hindu temple.

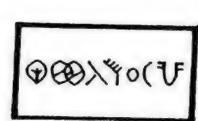
Few leaves indicate the tree in the background of the god.



God revealed in this seal could be the god 'Ayyappa'.

God living in the Pipal tree could be Rudra

The God living in the Pipal tree is identified with the crab constellation and God. Asko Parpola gives the name 'Grahaka' (Rudra) for this symbol (137). My research also supports the said view of Parpola. (129) The Pipal tree symbol indicates the tree in which Rudra generally resides in. Nowadays, he is identified as a village God and called Muneeswaran in South India.



could be the image of hunter god



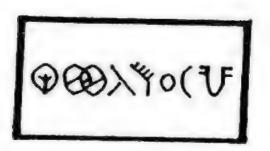
Figure 44 :Rudra with arrows.

Reference and acknowledgements to Asko Parpola, Page. no.234, Deciphering the Indus Script (Book). (137)

Figure -44 shows a male figure of a hunting god, engraved on a copper tablet, found from Mohenjo Daro. The explanation given by Asko Parpola is that this figure Rudra. The backside of the same plate could be the name of the god. I tried to read

contains some inscription, which could be the name of the god. I tried the inscriptions in a syllabic way (giving sound to symbols). Still, no conclusive name of God appeared either in the Dravidian language or the Aryan language.

Iravatham Mahadevan says that Indus inscriptions are written in 'Ideogramic way' (Idea). (138) I applied the same 'Ideogramic' principle to Indus symbols, and there emerged a proper meaningful interpretation to Indus inscriptions. Mahadevan interprets the 'Ideograms' related to Dravidian society, living in metropolises and involved in large scale trade. But, my interpretation is that the IVC community was a small town based agrarian society. The excavated IVC sites were 'Necropolises' (Burial grounds), not 'Metropolises' as popularly imagined so far. (139)



	1	2	3	4	5	6	7
	•	89	/	MIL	0)	J
Identifying the objects	Germinating seed seedling	Two Bangles	Crab constellation symbol	Branch symbol	It could be the 'embryo symbol.'	Kedaga symbol means protection	Bull's head -Symbol of sacrifice
Sanskrit name	BijaGkura	Valaya, Kangana	Karkidam (Crab)	Zakha (Branch) Zakhastha – means God living in a branch	Garbha	Kedaga	Sacrifice
Meaning	An embryo in the Womb	Protection	Karkida Sastha. (Columns 3&4 should be read together)	Zakhastha is transformed into 'Sastha' means 'God.'	embryo	Protection	Sacrifice

The inscription's meaning is "Embryo protection ceremony – worship of 'Karkida Sastha (-Rudra)' – Embryo protection Sacrifice.

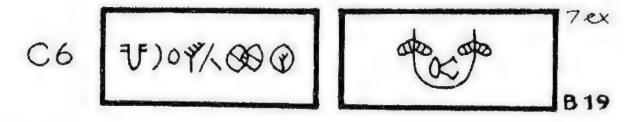


Figure 45: Karkida Sastha name on one side.

The other side shows the symbol of Rudra (i.e., crab within pipal tree).

Pictures reference and courtesy -book of Asko Parpola (Page-no. 112)

The above-given seal inscription appears on the backside of the seal, which shows a crab within tree. The inscription has been read as indicating the god Rudra, and this symbol also should be interpreted as indicating God Rudra.



Figure 46: Seal showing Varuna in a watery realm.

In the seal presented beside(fig-46), God 'Varuna' is depicted as accompanied by crocodiles and fishes. Crocodile indicates the Egyptian goddess Ammit, who will eat the deceased person's heart after judgment if he was found unworthy of heaven in the company of gods. The

fishes show the souls of people who had reached heaven (or) souls just before the judicial proceedings. In conclusion, it can be assumed that the god depicted in the above-given seal is 'Varuna'. (133)

'Proto-Shiva' seal and Dakshinamurthi



Figure 47: God Dakshina Murthy.

Picture courtesy - (Wikipedia)

Dakshina Murthy is a god with four arms, seated under a banyan tree, facing the south. He sits upon a deer throne and is surrounded by sages receiving his instruction. Sometimes even the wild animals are depicted to surround Dakshinamurthi. (Wikipedia) Dakshinamurthi has been identified with the god shiva in latter-day Hindu mythologies.

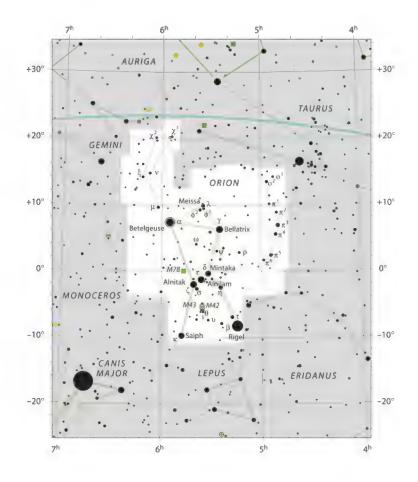


Figure 48: Sky map showing the Orion constellation.

Picture courtesy - Wikipedia

Further, the southern side position of Dakshinamurthi is reaffirmed by the position of the Orion constellation in the southern hemisphere of the sky. This constellation is located south of the ecliptical pathway. The basic visualization of Hindu priests is that all the celestial gods (Planets) pass through a pathway (ecliptic pathway), which is the central axis of the Hindu temple. In this scheme, Orion is a minor god on the southern sidewall of the Garbha Graha.

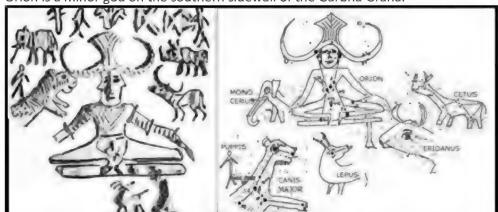


Figure 49: Proto-Shiva in Indus seal and sky map for comparison.

The pictures presented above (fig-49) shows the Indus Valley seal depicting Proto-Shiva and the sky map showing all the Indus God surrounded by animal constellations. For more details on Dakshinamurthi and this 'Proto-Shiva', read the other article under the headings, 'Proto-Shiva seal

and Dakshinamurthi'. (140) The relevance of this discussion about Dakshinamurthi is that the 'Proto-Shiva' seal corresponds with this god Dakshinamurthi in all aspects. The other name of this god is "Mrighashira" because animals surround him. Another name is "Pasupathi", 'Pasu' means 'cow' or animals.

Figure 50: God 'Ayyappa' in Indus seal.

God Ayyappan could be the other 'guru.'

Picture of the new copper plate from Pakistan

Image courtesy -- (141)

God Ayyappan is considered a 'Guru'. This particular characteristic of "guru" corresponds well with the God Dakshinamurthi. It can be assumed that Ayyappan is another modified form of Dakshinamurthi/Proto-Shiva. The nearby seal (fig-50) is one of the five new copper plates found recently in Pakistan (141). See the god figure shown in the seal picture beside. The god has a 'Mani' (gem) on his neck. That is the particular identification mark for God Ayyappan (Kerala). Because of this identification mark, he is still called Manikanda (God with a gem in his neck) (100). Most probably, the word

gem indicates the Dog Star (Sirius) (Canis Major). Refer to pages 29 and 30 of my book, New Interpretations on IVC, for more details. (136)

Even though the above-cited Wikipedia article says that 'Sastha' means 'teacher', Sanskrit dictionaries do not attest to this idea. The word is likely derived from 'Zakhastha', which means 'branch living God'. (101) This name 'Zakhastha' could have been transformed into the word 'Sastha' today.

The importance of the Sami tree

I did not know the importance of 'Sami Tree' for a long time. Now, I came across a tiny bit of information, which may be the reason for the importance given to the 'Sami Tree' (142).

Arani is a piece of sacred wood to produce fire for sacrifice. Arani means "that which is turned round". The fire in which Vedic sacrifices are performed should be generated by attrition. The two pieces of wood are used for this purpose are called 'Arani.'

- 'Adhar-Arani'— The lower piece is rectangular and has an indentation called 'devayoni' (divine Vulva), the origin of the god of fire. It should be of the asvattha (Ficus religiosa), which is softer, the size being 16 angulas long, 12 angulas wide and four angulas in height. (Around one foot long and one-foot-wide wooden block)
- 'Uttar-Arani" The upper piece is in the form of a drill inserted into the indentation of the adharāraṇi. It should be made from the wood of the Sami tree (Prosopis specigera), which is hard.

Fire is generated by vigorous churning while chanting appropriate chants. The lower Arani is sometimes figuratively called the 'mother,' the upper Arani the father and the resultant child is the 'Agni' the fire. Hence, the Arani stick is the father of fire, hence the importance of the Sami tree in Hindu ideas.

The second possible importance is that demon goddess Taweret was associated with this tree. Mahabharata narrates the incident of worshipping the "Sami tree". Before going into "Agyatvasa' (one year life of incognito), the Pandavas prayed the Sami tree. The Sami tree granted their

wishes and protected their weapons during the one year of incognito living. This narration shows that ancient worship of Sami tree worship has been practised from the Indus valley period onwards and entered the latter-day epic of Mahabharata.

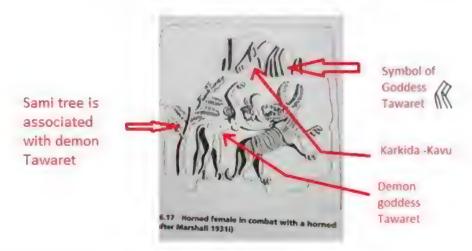


Figure 51: Seal picture showing goddess Taweret.

Reference: picture from the book of Asko Parpola.

The above-given picture is extracted from the book of Asko Parpola. The inscription in the seal reads as 'Karkida -Kavu- sacrifice for Taweret'. This picture confirms that the symbol indicates the goddess Taweret and she is chasing away demons, protecting the dead man's soul in the netherworld. She was a benevolent demon. The seal shows she was associated with the 'Sami tree' (Khejri tree). She was probably the goddess worshipped under the 'Sami tree' in Indus valley times.

Evidence of 'Vedic Yagna' in Indus seal inscriptions.





These two symbols indicate the type of Yagna performed. The first symbol is the 'Grihapathya Yagna', and the second symbol is the 'Smasana-cayana Yagna'. These two symbols always occur in combination with the logo. This indicates that this combination yields some meaning, which is very specific and common in usage. This symbol is made of two sticks, one long stick and another short one. It gives the idea of 'Arani sticks' (fire sticks) used in the 'Vedic fire ritual', which are used to ignite the first fire of a Vedic Yagna. The word 'Yagna' precisely suits this symbol. All these symbols, in combination or individually, convey the idea of a Yagna.

Most of the seals start with the combination of these graphemes. Two seals are produced here down below as examples to substantiate that idea. There is a possibility that these two graphemes could be indicating two different gods. My experience so far shows that names of gods do not fit well with the other graphemes in inscriptions, but the idea of 'Yagna' works very well.



Figure 52: Seal inscription with the 'Grihapathya' symbol.

Figure 53: Seal inscription showing Smasana cayana Yagna.

The word 'Grihapathya' indicates the domestic fire maintained by a householder. There is supportive evidence for this idea in the ground plan map of a Yagna Sala (given at the end of this article). This ground plan map (fig-62) shows that a 'circle symbol' indicates a 'Grihapathya Yagna'. This idea of 'Grihapathya Yagna' is also supported by Mrs Rekha Rao (143). H.Tull also says that the 'Grihapathya fire' will be circular (144).



Smasana-cayana Yagna

Similarly, the embryo shape symbol also does not have a proper explanation so far. The below-given picture shows the corroborative evidence for the 'Indus script symbol' and practical structure at the 'excavation site'. See the 'Vedic ritual structure; it exactly looks like the 'embryo shape' indicated in Indus inscriptions. This idea of the embryo shape symbol is also supported by Ms Rekha Rao (143).



Figure 54: Evidence of 'Smasana-cayana' ritual altar.

Picture courtesy (145)

The above-shown picture shows the remnant of the 'Vedic Yagna 'ritual as per the observation of T.S.Subramanian. This article is published in the front-line magazine. The discovery and excavation of a new site, 4MSR, near Binjor, Rajasthan, has yielded vital clues about the evolution and continuity of the mature and late phases of the Harappan civilization. A.K.

Pandey, Deputy Director of A.S.I., is in charge of the excavation at the Harappan site of 4MSR. (145)

Fortunately, the Indian Archaeologists have identified the structure as a Vedic ritual pit. Generally, they are fond of calling all structures a grain storage pit (or) toilet. T.S. Subramanian, special correspondent of Frontline magazine, also states that "Worship of some kind had taken place at the fire altar here". Now, we have to identify 'What kind of worship?' that had taken place in this archaeological excavation site. The answer to this above-said question is available in the book of Tull, H. W. (1990). The Vedic origins of karma: Cosmos as a man in ancient Indian myth and ritual. (144)

The extracts of the book of W.H.Tull are as given below:

The Agnicayana ritual goes on for a whole year; the first phase is the construction of the 'Great bird altar'. Then the next step of the ceremony is the construction of a "Domestic hearth" (Grihapathya), which represents a reconstructed version of one of the hearths (Ahavaniya, Dakshin Agni, Grihapathya) used in all the Vedic Srauta rites. (144) The construction of this hearth is again likened to a birth process. Here the womb is said to be the earth. The embryo inside the womb is identified as having the shape of a man and the form of a bird. which is the shape of the completed fire altar. (144)



Figure 55: Indus symbol in the shape of 'embryo.'



Figure 56: The embryo symbol in the Indus seal (first symbol).

Now, compare this above-given embryo symbol (figure -55) with the 'Vedic fire altar' shown nearby (figure -56); it tallies exactly. This similarity indicates that the Indus inscription in the nearby seal indicates the 'Smasana-cayana' Vedic ritual conducted for a dead person. I have been telling for a long time that all the Indus seals are related to death-related rituals, which is being substantiated by these findings in this article.

Figure 57: Modified embryo symbol in a diamond shape





Figure 58: Diamond-shaped embryo in Indus inscriptions

The figure presented above (fig-57) indicate the modified embryo symbol; this symbol is in 'diamond' shape instead of 'embryo' shape. It should be construed that both logos indicate the same Vedic ceremony.

The Grihapathya thus represents the earthly foundation of man and fire altar, both of which will be (ritually) born during the Agni-cayana performance. The Grihapathya fire traditionally has a round shape, is made to

the same measure as a man or the distance between a man's outstretched arm (Vyamamatra). The circular shape symbolizes the roundness of the womb and the earth. (144) The above-said perception of 'Yagna' can very well be substantiated with inscriptions on another seal and different grapheme.



Figure 59: Bird symbol indicates Agni cayana Yagna.

See the seal presented nearby and its inscription. The inscription should be read from right to left (Read from the side, which the bull is facing). The 'Great bird' symbol indicates the Agnicayana Yagna, and the second symbol shows the 'inverted forked branch symbol', which means God Karkinos (Or) Karkida month. (146) The overall conclusion is that the inscription in the

seal indicates the Agnicayana ceremony. The bird symbol specifically indicates the 'bird-shaped altar'

Yagna platform construction in Shulba Sutra



At this juncture, it is relevant to note the Syena citi found in Purola, Uttarkhand state. The ancient site at Purola is located on the left bank of river Kamal in District Uttarkashi. The excavation was carried out by Hemwati Nandan Bahuguna University, Srinagar Garhwal. (45)

Figure 60: Huge Vedic altar in the shape of a Falcon.

Picture courtesy (45)

The site yielded Painted Grey Ware (PGW) remains from the earliest level and other associated materials, including terracotta figurines, beads, potter-stamp, and the dental and femur portions of a domesticated horse (Equas Cabalus Linn). The most important finding from the site is a brick alter identified as Syena chitti by the excavator. The structure is shaped like a flying eagle Garuda, head facing east with outstretched wings and a square chamber in the middle. This chamber contained pottery remains assignable to circa first century B.C. to second century A.D. The chamber also contained a copper coin, bone pieces and a thin gold leaf impressed with a human figure identified as Agni. (45)

The Shulba Sutras are part of the larger corpus of texts called the Shrauta Sutras, considered appendices to the Vedas. They are the only sources of knowledge of Indian mathematics from the Vedic period. Unique fire-altar shapes were associated with unique gifts from the Gods. For instance, "he who desires heaven is to construct a fire-altar in the form of a falcon". Those who desire the world of Brahman should construct a 'fire-altar' in the form of a tortoise. And "those who wish to destroy enemies should construct a fire-altar in the form of a rhombus". (46) (47) (48)

The rhomboidal shape of this Yagna pit may indicate that the Yagna was performed to destroy enemies. Earlier, I said that this rhomboidal shape might be the modified form of Smasacayana Yagna. But, this second possibility must also be reconsidered before a conclusion is arrived at. Based on the evidence provided by the massive structure built for syena citi, it can be assumed that there would have been different types of altars for various purposes. It looks like those circular platforms were some kinds of Yagna platforms used by the Indus priests.



Figure 61: Tools used in Agni cayana ceremony.

Picture courtesy (147)

The entire ritual of Agnicayana takes twelve days to perform, in the course of which a great bird-shaped altar, the uttaravedi "northern altar", is built out of 1005 bricks. The liturgical

text is in chapters 20 to 25th of Krishna Yajurveda. The immediate purpose of the Agnicayana is to build up for the sacrificer an immortal body. An immortal body that is beyond the reach of the transitoriness, suffering, and death that, according to this rite, characterize man's mortal existence. (147) One important thing to be noted here is that 'Agnicayana Yagna' is specifically related to death. Agni cayana symbols in these seal inscriptions support my theory that 'Indus excavation sites' are necropolises. (1)

Basic terminologies of 'Vedic Yagna' rituals (148)

First, we should understand the various terminology used in the Vedic ritual 'Yagna'. There are four commonly used words, Yagna, Yaaga, Homa and Havis. These four terms generally refer to a sacrificial act, often in a sacrificial offering in a fire, but have various connotations. A Yagna may mean (appropriate to the context) a sacrifice, sacrificial rite, an act of worship, any pious or devotional act, or spiritual offering or endeavour.

Yagna

There are fivefold Yagnas charged on householders, and they are as given below:

- 1. Bhoota Yagna is for the welfare of all beings- human and animal.
- 2. PitRu Yagna is the offering to the departed elders.
- 3. Deva Yagna is an offering made to all gods.
- 4. ManuShya Yagna is offerings made to people and hospitable reception of guests.
- 5. Brahma Yagna is for teaching and reciting Vedas.

Yaaga

Yaga is a public Yagna, on a vast scale, generally arranged by kings. Specialist priests for different specific duties (Advaryu as supervising priest, Hotra for reciting Rigveda, Udgaata for chanting hymns from Saamaveda, and up to 16 priests). Kratu is a Yaga in which animal sacrifice is prescribed.

Homa

A Homa is a Yagna on a smaller scale, domestic in nature, performed with oblations for deities. It is part of deva-yagna. Recitation of Purusha-sookta and the Geeta, etc.

Havis

A Havis is offering into the fire. (148)

Procedures of Vedic Yagna ritual (149)

Initially, the ritual acts are performed in the Pracinavamsa or "hut with a top beam directed eastward". On the fourth day, the centre of ritual action shifts to the Mahavedi (means shed with ample space) that has been measured out with much precision. The fire is then brought in a solemn procession from the offering altar in the Pracinavamsa to the Uttaravedi, the altar in the east of the Mahavedi.

The pressing and offering of the Soma to the gods takes place in the Uttaravedi shed. The soma is offered to the gods by putting it into the fire. The priests consume the remaining Soma beverage: on the Mahavedi, on the soma pressing day. On the Mahavedi shed, special grass is spread near the yagna fire pit, which serves as the seat for the gods and the priests. Two sheds are built on the Mahavedi, the first shed mainly for the chants and recitations. And the second shed for the processing of the Soma. After the conclusion of the Yagna, a final ritual bath is taken by the Yajamana (the sponsor of Yagna). And afterwards, the grass and the sheds on the Mahavedi are burnt with fire.

Next, the fire of the three altars in the remaining old offering hut, the Pracinavamsa, is made to ascend again into the Aranis (fireboard and stick) of the sacrificer, and the sacrifice and his wife return home. Here fire is made from the Aranis. From then on, the sacrificer and his wife continue with their daily Agnihotra, evening and morning. (149)

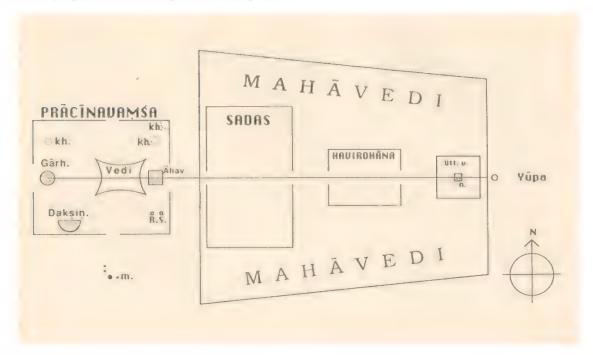


Figure 62: Simplified plan of the sacrificial area.

Reference and acknowledgements are due to (149)

Legends

Garh. = Grihapathya or Domestic Fire

Ahav. = Ahavaniya or Offering Fire

Dakshin. = Dakshin-Agni or Southern Fire

- R. = Rajasandi, the King's Throne for the Soma stalks
- S. = Samrad-asandi, the Emperor's Throne for the Pravargya vessels
- m. = methi and mayukhas, the peg and pins for the cow, the calf, the she-goat and the lamb
- kh. = khara or mound
- Utt.v. = Uttaravedi
- n. = nabhi

The decline of Indus valley civilization

Abstract

There are many theories explaining the decline of the Indus valley civilization. Climate change is one of the theories. There is an influence of climate; however, the failure of monsoon cannot be the reason for the abandonment of places located on the banks of the perennial river Indus. My theory is that the Indus cities never declined at all. These excavated places like Mohenjo-Daro and Harappa were necropolises. Because these places were graveyards, they naturally gave a deserted look.

When the British archaeologist Mortimer Wheeler discovered a dozen skeletons in Mohenjo-Daro, he propounded a theory about the final massacre by marauding invaders that ended the Indus civilization. When an Indian scholar told him of Hariyuppa being mentioned in the Rigveda, he took it to mean Harappa. And since a fort was known as 'pur,' and Indira, the Aryan god, was known as Purandhara or destroyer of forts, it all fitted neatly. Yet the past 50 years, and more so the last decade, showed just how wrong Wheeler was. The massacre theory was his imagination running riot. Far from being snuffed out, there was a brilliant resurgence of Indus culture further south for a while. In India, the excavation sites in Haryana, Punjab and Rajasthan increased from 218 to 853. (150)

Allchin argues that there is a clear indication that the rainfall pattern, which had initially brought fertility, had become adverse in the Sindh region. He theorizes that, given the instability of the Himalayan region, there may have been a massive earthquake that possibly changed the course of rivers such as the Sarasvati and affected many Indus cities. The Indus people then migrated eastward. Lal talks of a steep decline in trade because of problems in Sumer that resulted in the Great Depression and turned many urban centres into ghost cities. (150)

Some of the writings survived in the pottery of the succeeding ages. The weight and decimal system, too, lived on. And so did the bullock-cart technology that the Indus had perfected. Rather than a violent transition, there may have been an orderly interaction with incoming Aryans. Lal even puts across the most audacious theory in his most recent book: Could the Bronze Age Harappans be Aryans themselves? He says this because of fire worship and the discovery of horse remains and idols in Indus sites. Meadows dismisses it as premature and points out that it was more likely that ass remains were mistaken for a horses. Further, the Vedas also show a great antipathy for urban centres. (150)

The decline of IVC was due to monsoon failure

Recently a paper was published in the Proceedings of the National Academy of Sciences (PNAS) by a team of scientists from the U.S., U.K., Pakistan, India and Romania. They have argued that long-term changes in monsoon rainfall altered river flow, creating conditions that initially allowed the Harappan civilization to thrive but later to its demise.

Liviu Giosan, a geologist, and colleagues have also reconstructed the landscape of the plain and rivers wherein the development of long-forgotten civilization had taken place. "Our research provides one of the clearest examples of climate change leading to the collapse of an entire civilization", he adds.

"After 500 years of flourishing urbanism, the increasing aridification due to a shifting monsoon resulted in a crisis in the agriculture of the hinterland that supported the cities," remarked Ronojoy Adhikari of the Institute of Mathematical Sciences in Chennai, one of the authors of the paper. This aridification led to large-scale migrations towards moister regions to the north and a decline in the urban system of the Harappan civilization. (151)

Counterpoint

The Monsoon failure theory is a doubtful correlation. There was a decline in Monsoon activity; there is no objection to that. The problem is that this monsoon decline theory is correlated to the Indus Valley Civilization's fall, which is wrong. This "Monsoon Decline" theory is being stretched beyond a limit to accommodate the "Harappan Decline" theory. The Indus River is perennial, and it doesn't dry up even in harsh summers because of the melting of glaciers. The river Indus supports nearly 18 crores people Pakistan even today. Couldn't it have helped a few thousand people 5000 years back? It looks like there is some misinterpretation here.

Further, the research team proposes that all villages on the "Saraswathi River" basin dried up. That may be true because the Saraswathi river turned into a seasonal river in the year around 6000BC because of tectonic shifts. (152) However, that does not apply to the sites on the Indus River basin. This research team needs fundamental lessons on geography before diving deep into ancient Indian History.

The decline of IVC and El Nino effect

The El Nino theory on IVC decline may not be correct. This article of Wikipedia describes the change in El Nino, which affected civilizations worldwide; in that process, we should include the decline of IVC also because the period coincides with the fall of other cultures. The most plausible reason is the extended drought that occurred during that period. Such a drought would not have wiped out IVC because the Indus River is a perennial river fed by mountain glaciers. The effect of drought would not have been as catastrophic as it was in Egypt and Mesopotamia.

Around 2200BC, there was an aridification event, one of the most severe climatic events of the Holocene period, which impacted many civilizations. It is very likely to have caused the

collapse of the Old Kingdom in Egypt and the Akkadian Empire in Mesopotamia. Also, the drought may have affected the Indian sub-continent resulting in the decline of Harappan civilization. (153)

In ca. 2150 BC, the Old Kingdom was hit by a series of exceptionally low Nile floods, which was instrumental in the sudden collapse of the centralized government in ancient Egypt. Famines, social disorder, and fragmentation during approximately 40 years were followed by a phase of rehabilitation and restoration of order in various provinces. (153)

The aridification of Mesopotamia may have been related to the onset of cooler sea surface temperatures in the North Atlantic (Bond event 3). The headwaters of the Tigris and Euphrates Rivers are fed by an elevation-induced capture of winter Mediterranean rainfall.

The Akkadian Empire—which in 2300 B.C. was the first to subsume free societies into a single state—was brought low by a wide-ranging, centuries-long drought. Archaeological evidence documents widespread abandonment of the agricultural plains of northern Mesopotamia and dramatic influxes of refugees into southern Mesopotamia around 2170 BC. A 180-km-long wall was built across central Mesopotamia to stem nomadic incursions to the south. Around 2150 BC, the Guti, who originally inhabited the Zagros Mountains, defeated the demoralized Akkadian army, took Akkad, and destroyed it around 2115 BC. Widespread agricultural change in the Near East is visible at the end of the 2000 B.C. (153)

The El Niño theory has some relevance because it looks like that monsoon rains fed the Sarasvati River basin, and decline in monsoon rains could have affected the Indus civilization towns in the Sarasvati basin (i.e., Rajasthan, Punjab and Haryana)

Drying up of Ghaggar- Hakra River

Rajiv Sinha and his team's made extensive drilling into the 30-40 m thick sand body in the subsurface beneath a tract of the Ghaggar-Hakra ("Sarasvati") paleochannel adjacent to the Indus city of Kalibangan. Sinha's team found that river sediment deposits ceased in this tract of the paleochannel after approximately 14,000 BCE, long before the Indus civilization. (154) The research finding shows that different theories relating to Indus civilization's decline to drought are incorrect. The Saraswathi River has already dried up in the year 14,000 BC. Attributing drought conditions to the decline of IVC is a wrong correlation.

Disease and trauma within collapsing Indus civilization

A study at Harappa suggests that climate, economic and social changes contributed to the disintegration after 1900 BCE. The change is evident within the declining health of the population and the seeming rise of interpersonal violence towards those suffering from visible diseases. (155) The lead author is Gwen Robbins Schug, an Associate Professor of Anthropology at Appalachian State University.

The researchers examined 160 individuals (67% of the total number excavated) from three main burial areas at Harappa: an urban period cemetery (R-37), a post-urban Cemetery (H), and an ossuary (Area G) where it is clear that the prevalence of infection and infectious disease increased through time.

Of the 209 skeletons excavated from Cemetery R-37, 66 (31.6%) were available at AnSI (Anthropological Survey of India) for the present research. Of these 66, 16 were from complete burials, 29 from fractional burials, and 21 were from multiple burials. Most of the burials were adults, but two young individuals were present over five years.

The Harappan skeletons showed common diseases like sinus infections, leprosy and tuberculosis. Also, there seem to be clear signs of internal and structured violence within what had previously been thought to be a 'perfect 'and peaceful society. (155)

The results demonstrated no evidence of violence consistent with invasion or warfare during this critical period that would have supported the general belief of an Aryan Invasion. Instead, most violent trauma seemed to have been directed against women and children of the local population, showing untreated cranial fractures associated with the presence of congenital and infectious diseases. (155)

The study of Gwen Robbins is quite informative. First of all, she was the first researcher to concentrate on the skeletal bones collected from Harappa and Mohenjo-Daro. It is a fact that a large number of skeletal bones were recovered from the sites at Mohenjo Daro and Harappa, and all of them are lying somewhere in the Calcutta Museum. No one bothered about the extensive collection of bones because everyone was busy painting a picture of metropolises for Mohenjo Daro and Harappa. But no one explains why there are so many skeletons in the Harappan site. The simple explanation is the identification of Cemetery (H). My answer is that the entire Harappa site was a cemetery, not merely the cemetery (H).

The second observation is that the death of the Indus people was not due to the invasion. Hence, the Aryan invasion theory is side-lined. Death due to disease is the natural explanation. People died of natural causes; this finding supports my necropolises theory. Some skeletons show some violence. Violence is part of any society; the Indus Valley society was not an exemption. Only the over-enthusiastic, nationalistic archaeologists have painted a utopian society without any violence.

So far, the archaeologist searched for remains of weapons, arrows and spears, and defence fortification to determine the peaceful nature of the Indus valley people. How will there be any evidence of war and violence in a graveyard? Only the skeletal remains will tell the truth about violence. No one has done that research on that aspect. Only Gwen Robbins had done the correct study, which exposes the true nature of IVC society.

Theories of Minoan demise

Santorini is a small island located about 100 km north of the isle of Crete. **The Santorini eruption** occurred around **1600BC** and had a Volcanic Explosivity Index of 6. This massive volcanic eruption has been identified by ash fallout in eastern Crete and other islands and nearby littoral areas of the Aegean Sea and Eastern Mediterranean Sea. The enormous explosion of Santorini led to the volcano's collapse into a submarine caldera, causing tsunamis that destroyed naval installations and settlements all along the coast of the Mediterranean Sea.

It is being theorized that the Santorini eruption and the destruction of the city at Akrotiri provided the basis for or otherwise inspired Plato's account of Atlantis. The blast caused significant climatic changes in the eastern Mediterranean region, Aegean Sea and much of the Northern Hemisphere. There is also evidence that the explosion caused the failure of crops in China, inspired certain Greek myths, contributed to turmoil in Egypt, and influenced many biblical Exodus stories.

A significant amount of Minoan remains have been found above the Santorini ash layer, implying that the Santorini eruption did not cause the immediate downfall of the Minoans. The Minoans were a sea power and depended on their naval and merchant ships for their livelihood. The Santorini eruption likely caused the destruction of merchant ships on a large scale because of a tsunami, resulting in significant economic hardship for Minoans and probable loss of empire in the long run.

Whether these effects were enough to trigger the downfall of the Minoan civilization is under intense debate. The Mycenaean conquest of the Minoans occurred in the Late Minoan period, not many years after the eruption. Many archaeologists speculate that the eruption induced a crisis in Minoan civilization, which allowed the Mycenaean to conquer them easily.

The relevance of quoting this Minoan decline is that the entire **Bronze Age cultures** collapsed with the fall of Minoan civilization after the eruption of the Santorini volcano. The decline in civilization occurred all along with the Mediterranean coastal states. The so-called **'sea people'** migrated and destroyed the already destabilized societies. There is a possibility that this collapse of the Bronze Age trade could be the reason for the partial decline of the IVC.

These Indus Valley excavation sites are looking deserted because these places were used as graveyards from time immemorial by various occupants of these lands. These sites have been wrongly identified as Metropolises, whereas they were only Necropolises. This wrong identification is the reason for the confusion surrounding the decline of IVC. There is a possibility that IVC never declined at all.

----Part -III-----

Separate articles about individual symbols.

Article -1

'Agni-stoma / Jyotir-stoma Yagna' -- for uplifting the dead man's soul to heaven

Abstract

The IVC scripts show the influence of ancient Egyptian civilization and also ideas of Vedic religion. In Egyptian tombs and pyramids, miniature ladder models were kept to help the deceased person's soul to climb up to heaven. The ladder symbol could be indicating the ascendency of the dead man's soul to heaven. The Agni-stoma and Jyotir-stoma Yagnas were performed for this purpose in the Indus Valley civilization.

Wallis Budge, in his book 'EGYPTIAN MAGIC', explains that in tombs of the ancient and middle dynasty of Egyptian civilization, miniature models of ladders (Talisman size) have often been found. They believed that using the ladder, the dead man could climb up to heaven. The ancient Egyptians believed that the sky was made of an immense rectangular iron plate. The four corners of the iron plate rested upon four pillars that served to mark the cardinal points. (156)

The gods and the blessed dead lived on this iron plate, and every good Egyptian aimed to go there after death. At certain sacred spots, the edge of the plate was so near the tops of the mountains that the deceased might easily clamber on to it and so obtain admission into heaven, but for others, the distance between it and the earth was so great that he needed help to reach it. (156)

There existed a belief that Osiris himself experienced difficulty getting up to the iron plate. It was only **utilizing the ladder** which his father Ra provided that he at length ascended into heaven. On one side of the ladder stood Ra, and on the other stood Horus, the son of Isis, and each god assisted Osiris to mount it. (156) Using the same technique, other Pharaohs ascended to heaven.





The above given two symbols are very peculiar and difficult to explain. At least the ladder symbol is straightforward to identify. However, the second symbol is complicated to ascertain. Fortunately, the more difficult it is for a grapheme to interpret the best, and precise information comes out of such grapheme. Both these graphemes indicate the idea of **raising the dead man's** soul to heaven. The **'ladder'** symbolizes the ascending pathway to heaven. Where ever such 'ideogram' appears in Indus inscriptions, such ideogram gives a meaning of 'Jyotir stoma Yagna'.

Somayāga is a general name for those sacrifices in which libations of the soma juice are offered in the duly consecrated fire. Agniṣṭoma is a typical Somayāga, forming the prakṛti or model for other Soma sacrifices. It is such an integral part of another well-known sacrifice, Jyotir-ṣṭoma, that these two are often identified same. The word 'Agniṣṭoma' means 'praise of Agni', and the rite derives its name from the hymns called a stoma (a group of three ṛks) which are chanted in praise of Agni towards the end of the ritual. (157)

According to Wikipedia, the Jyotistoma Yagna elevates the yajamana or the host to heaven. This Yagna is also called agnistome Yagna. (158). This observation made in Wikipedia raises an interesting question. Is this Yagna conducted for a living person (or) to a dead person's soul to climb up to heaven? My observation is that all the rituals mentioned in Indus seals are rituals pertaining to dead people. How can this ritual alone be meant for a living person? Most probably, the Jyoti-stoma Yagnas were conducted only for uplifting the dead man's soul to heaven. But it looks like that over time; the purpose is transformed into 'elevation of *Yajamana* to heaven' (i.e., raising a living person to heaven).

The procedure of conducting *Jyoti stoma Yagna*:

On the first day, $somaprav\bar{a}kas$ or heralds of Soma sacrifice are sent out to invite priests. Rites to be performed are choosing the priests, $d\bar{\imath}k\bar{\imath}a$ (initiatory rites) of the person performing sacrifice including another small sacrifice called $D\bar{\imath}k\bar{\imath}an\bar{\imath}y\bar{a}$ - isti and construction of bamboo sheds.

On the second day, apart from purchasing the soma creepers and 'welcoming' them ceremonially, two more rites called *pravargya* and *upasad* are performed.

On the third day, pravargya and upasad rites are repeated, followed by the construction of mahāvedi and uttaravedi (altars for performing the sacrifices).

On the fourth day, after performing pravargya and upasad rites, fire is ceremonially transferred from the old and permanent sacrificial shed to the new. This is known as agnīṣoma-praṇayana. An animal sacrifice (paśu-bandha) is also performed. (157)

On the fifth and the last day, called ' $suty\bar{a}$,' the soma juice is extracted ceremonially three times and offered. (159)

The first offering, called *prātassavana*, is done in the morning.

The second offering, called *Mādhyandina-Savana*, is done at noon. At the end of this, sacrificial fees are distributed.

The third and last pressing is called trtīyā.

At the end of the sacrifice, all those directly involved in it have *avabhṛtha-snāna* (ceremonial bath marking the conclusion of the sacrifice). (159)

Article -2

'Astaka symbols' indicates 'Mamsastaka' ritual

Abstract

The arrow symbol indicates the word 'Astaka'. Astaka means the eighth day of the month. This eighth day belonged to 'Rudra'. He was the most important god of the IVC people. The arrow of the Rudra caused death and disease. Hence, it is logical the arrow symbol is associated with Astaka

This arrow symbol indicates the god Karkinos (Rudra). All of you will be aware that the arrow of the god Rudra causes disease as per revelations in Rig Veda. I have mentioned the name of Rudra only for reference shake. In Indus script, the name mentioned is 'Karkida Sastha'. There is a possibility that there will be many names for a single god. The name 'Rudra' is not specified, but 'Karkida Sastha' is mentioned. Read my article 'bow and arrow indicates -Karkinos' for more information on this god. (160)

The spear/arrow symbol T is the most frequently used symbol for the word 'Astaka'. It was the symbol of the god Karkinos/Rudra as well as this symbol indicates the 8th day of the month, which is the favourite day of Karkinos/Rudra (161). These points clarify that this Tarrow/spear symbol is the most appropriate symbol for the word 'Astaka'. This word 'mAMsASTakA' means the ceremony held at the forenoon of the 8th day in the dark half of the month Magha. On this day, meat or flesh is offered to deceased ancestors.



Figure 63: seal showing agni-stoma symbol.

See the seal presented nearby. The inscription read as," Agnistoma-Yagna –Two Pithrus-Astaka'. (Read from left to right)

Symbols	Sper	V	X	交	4
Identification of symbols	The symbol indicating Agnistoma Yagna	Yagna	fish	fish	spear
Sanskrit word	Agni-stoma	Yagna	Matsya	Matsya	Astaka
meaning	Agni-stoma	Yagna	Fish means Pithru, the third generation of Pithrus	The second fish shows the second generation of Pithrus	Astaka

Table 3: Agni-stoma Yagna and Astaka

The above-given inscription reads as: 'Agni-stoma – Yagna – two generations of Pithrus (two fishes)-Astaka'. The meaning of the sentence is, 'Agni-stoma – Yagna was conducted in the name of Karkinos for the departed soul so that the soul can reach heaven'. The spear symbol stands for the word 'Astaka'. Astaka has two meanings; the first is God, 'Astaka' (Karkinos/Rudra). The second meaning is the **eighth day** of the month. The sacrifices for God 'Karkinos/Rudra' are held on the 8th day of the month (161).

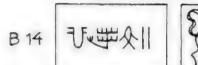
There is a second possibility for the two fishes symbols. These two fishes could have indicated '*Mams'* on the logosyllabic method giving the word '*Mamsastaka'*. 'Mams' means meat in Sanskrit. On Mamsastaka day (Astaka day), meat offering is compulsory. There are three *Mamsastaka* days per calendar year; every fourth month, there will be a Mamsastaka day, and animal sacrifice was mandatory on those days.



Figure 64: Astaka - mythical animal.

The animal shown in the illustration is not simple; it is a complicated version of a mythical beast. Most probably, this animal would have been known as 'Astaka'. A notable point in this 'Astaka' is a composite form of eight animals. This 'Astaka' has a composite figure consisting of a human face an elephant trunk. And one ribbed horn (indicating a buffalo), one smooth horn (maybe deer's horn), goat's neck,

the middle body portion of a bull, hind leg of a tiger and an upright tail like a snake. Indus priests probably would have sacrificed eight different animals on 'Mams – Astaka' and claimed to the worshipper that he had offered a unique animal with eight other characters. (Or) The priests could have decorated and sacrificed the bull in the way depicted in the seal and claimed it was a unique animal with eight different characters.





Picture courtesy - Asko Parpola.

The above-given seal also shows a unique animal with eight different characters. There are many such animals with various characteristics in copper seals presented in the book of Asko Parpola.

Article -3

Bangles symbol suggests the idea of a female goddess and 'protection'.



Abstract

Asko Parpola says that the two rings symbol indicates the idea of 'protection'. In addition to that, there is a possibility that the bangles could have suggested the mother goddess 'Kali' also. Details are as given below:



Figure 65: Bangle symbol and dangerous god symbol.

Asko Parpola proposes that the **three strokes symbol** (fig-65) indicates three stones used to make a temporary fireplace for cooking. Along with the bangle logo, this pair of characters stand for the word **'Kal Kappu'** (pregnancy protection) (Tamil word) (162 p. 228). But my research finding so far indicates that the Indus script follows the Egyptian hieroglyphic way of writing, and there is a distinct meaning for the three strokes symbol. It means **'dangerous god**.' Read my article, *'Number three means dangerous gods'* for more information.



Figure 66: Seal inscription'Bangle Sastha.'

See the nearby seal (fig-66); the bangle symbol is followed by the 'Sastha' (god) symbol. (115) The last two logos should be read as 'Bangle Sastha'; the female goddess is probably Gauri/ Kali.



The above-given grapheme of the bangle with tail is occurring only once, as per the concordance list of Mahadevan. (163) Earlier, I was under the impression that it was a 'tail' symbol. I have to revise that idea; the tail-like appendage is the modified form of the 'ka' (soul) symbol. It is not tail; it suggests a hand. The composite grapheme means 'protection' to a soul in the netherworld.



The inscription shows the 'Kedaga' symbol (fig-67). The engraving should be read as 'Pithru-Kedaga-Kavu' (read from right to left). The meaning of the word is 'ancestor -protection - sacrifice'. The 'Kedaga' symbol gives a clear-cut meaning of 'protection'. It looks like the bangle symbol was also used for the idea of protection

Figure 67: Seal inscription shows 'Kedaga symbol.'

Statistical analysis of the symbol gives some idea

	Statistical	allaly 515 c
1		93
2	99	48
3	®	13
4	:00:	5
5	(M)	1
	Total frequency	160

All the above given five variants are the modified form of the same idea. Serial number four shows the bangle symbol within four apostrophe marks, which indicates a 'god' in Indus seal inscriptions.

Frequency of pairs involving bangle symbol

Symbol pairs	Frequency	Reading of the inscription	comments
$\mathbb{I} \otimes$	34	The inscription read as 'Bangle goddess -dvi- Kavu.'	This reading is quite reasonable – Agreeable
	27	The inscription read as 'Dangerous Bangle god.'	Number three indicates – the name of the god is too dangerous to be written – as per Egyptian Hieroglyphics, the same is applicable in the case of Indus script, also
¥ 660	26	Bangle Sastha	This reading is the best option, which shows the link between Bangle goddess and the word Sastha(god)

J W	21	Bangle Kavu	Kavu meant for bangle goddess
100	17	Bangle goddess - Karkida month sacrifice	This reading suggests that 'Karkida sacrifice 'meant for bangle goddess
₩	12	Dangerous -Bangle goddess	This reading is quite logical –The Goddess Kali is always considered dangerous
Θ	11	Sastha -Bangle	The direction of reading is not clear this can be appropriately read-only after considering the adjoining symbols
Y @	10	Bangle Sastha	This reading is 'bangle Sastha', which shows the link between the Bangle goddess and Sastha (God). In addition to that, the three vertical lines within the bangles might have indicated the 'danger - god' sign

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The details given in the above-given table shows that the combination of 'bangle - goddess' appears in many pairs. And it is reasonable to conclude that the bangle symbol indicates 'mother goddess'. The frequency data is taken from the research paper of Sundar et al. (164)



In addition to that 'dangerous god-bangle goddess' association occurs 27 times in Indus seal inscriptions. It is a statistically significant number. Hence, the idea of a 'bangle symbol' indicating mother goddess *Gauri/Kali* is reasonably supported by the above-presented discussions. However, the concept of protection proposed by Asko Parpola is also equally applicable.

Bee was another form of dead man's resurrected soul.

Abstract:

Bee symbol appears regularly in Indus seal inscriptions. Bee was considered the reborn soul of a dead person in the ancient city cultures of the Mediterranean sea. It looks like the same idea was followed in Indus Valley civilization also.



Figure 68: Symbol indicating honeycomb.

The above-given symbol indicates honeycomb. What could be the meaning of this symbol? This symbol is much more esoteric than the ordinary meaning of honey. That is the reason that Indus inscriptions have remained undeciphered so far. In ancient times bees were worshipped as goddesses in the Mediterranean Sea littoral states of Europe. The bee was an emblem of Potnia, the Minoan-Mycenaean "Mistress", also referred to as "The Pure Mother Bee". Her priestesses received the name of "Melissa" ("bee"). Also, priestesses worshipping Artemis and Demeter were called "Bees". Bees also appear in tomb decorations. Mycenaean tholos tombs were shaped like beehives. The Delphic priestess is often referred to as a bee, and Pindar notes that she remained "the Delphic bee" long after Apollo had usurped the ancient oracle and shrine. (165)

Myth

The Homeric Hymn to Apollo acknowledges that Apollo's gift of prophecy first came to him from three bee maidens, usually but doubtfully identified with the *Thriae*, a trinity of pre-Hellenic Aegean bee goddesses. The God *Telipinu* (Hittite agricultural god) was angry, and it wasn't until the goddess *Kamrusepa* used a ritual to send his anger to the Underworld. This ceremony shows there is a possibility that Indus priests also could have used similar practices to send a message to people living in Underworld through bees.

The Jewish historian Josephus noted that the name of the poet and prophet **Deborah** meant "bee". The same root, dbr, gives "word", "indicating the bee's mission to give the Divine Word, Truth", observes Toussaint-Samat. Honey bees, **signifying immortality and resurrection**, were royal emblems of the Merovingians, revived by Napoleon. (165) The Mother Goddess is arguably the oldest deity in the archaeological record, and her manifestations are numerous, including Bees. In the ancient world, dancing Bees appear to have been exceptional – Queen Bee in particular, for she was the Mother Goddess – leader and ruler of the hive and was often portrayed in the presence of adorning Bee Goddesses and Bee Priestesses. (166)



Figure 69: Bee goddess from the Minoan seal.

Dancing Bee Goddesses, from 'The Goddesses and Gods of Old Europe' book of Marija Gimbutas. (167) Reference and picture acknowledgements are due to Andrew Gough (166)



Figure 70: Bee goddess along with 'fish symbol'.

The above-given figure-70 shows that the 'bee goddess' is associated with the 'fish symbol'. In Indus inscriptions, it is remarkable that the 'bee symbol' is frequently associated with the 'fish symbol'. Both fish and bees indicate the reborn soul of a dead person.

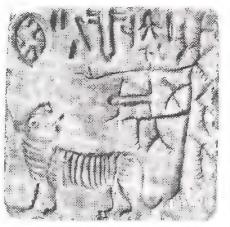


Figure 71: Beehive symbol appears along with 'fish symbol'.

It is essential to understand that 'the fish symbolism' represents a dead person's soul' and re-birth afterwards. Read my article on 'fish symbolism' for more information on the idea of re-birth in Indus culture. (84) Read my article, 'similarities between Minoan civilization and Indus valley civilization', to note the similarities between these two cultures. (168)

Figure 72: Beehive symbol with 'Smasana-cayana' symbol

The inscription shows that the honeycomb symbol is associated with the 'Smasana-cayana' logo in the seal presented nearby(fig-72). This association is found in many Indus seal inscriptions. This relationship indicates the concept of re-birth as bees after the performance of the Smasana-cayana ritual. Read my



earlier article on the Vedic burial ritual for more information on the 'Smasana-cayana' ceremony.

(169



Figure 73: Honeycomb symbol in association with 'fish symbol'.

The inscription shows a strong linkage between the fish symbol and the honeycomb symbol in the seal presented nearby(fig-73). The

honeycomb symbol is drawn over the parenthesis sign itself, indicating the dead man's soul has been transformed into 'Bee'. The bee symbol is also present in the same inscription.' Smasana-cayana' ceremony. (169)

The Bee in Ancient Egypt

The ancient custom of placing a Beehive in a bull's head was first a domestic exercise and enabled the bull's head to be purified of all matter before being used for practical purposes. Only later did the tradition morph into a highly symbolic ritual where Bees found on the carcases of dead bulls represented the regeneration of souls. The belief that Bees were born of sacred bulls was especially prevalent in Egypt and Mediterranean cultures such as the Greeks and Minoans. (166)

The ancient Egyptians shared many similarities with the Sumerians, including the veneration of Bees. Sophisticated Apiculture, or the organized craft of Beekeeping, was practised in Egypt for thousands of years. Egyptologist Wallis Budge translated the Book of Opening the Mouth and, in doing so, provided insight that confirmed the bees' importance in Egyptian mythology. One phrase read, "The Bee, giving him protection, they make him exist", while another adds: "Going about like a bee, thou see all the goings about of thy father." The latter may refer to the 'Ka' of an individual's soul – or double, nurtured after death. (166)



Honey bee goddess Melissa, Picture courtesy - Hub pages.com (170)

Minoans and bee worship

The Bee Gods of the Minoans are said to have been transformed out of Bullheads, each one being a "Melissaios", a Bee Man or Bee God. Many women have been transformed into growing wings and become maidens of the Bee Goddess, each called "Melissa", which loosely translates as a Dancing bee. Later ancient Greeks transferred the name of "Melissa" to express an 'unborn soul', and the fairies became winged maidens who looked after the sacred places where souls had to travel through. Sometimes these maidens are described as nymphs Melissa, the Bee Maidens, the nymphs who guide and protect souls, seem very similar to the Fairies and Faeries of Irish, Scottish and other British myths (170).

Assyrians and beehive ritual

It is said that ancient Assyrians believed that when bees were found on the carcases of dead bulls, this represented a sacred regeneration of souls. Their art included placing a Beehive in a bull's head, a sign of soul purification (170). The above-given information indicates the 'beehive' ceremony was part of the soul re-birth ceremony, which seems to have been a regular practice in Indus Valley civilization. The regenerative symbolism of bees born from bulls appears to be the Egyptians revered most, for we are told that an Apis Bull produced 1000 Bees and that the bees represented souls. (166). Bee symbols could indicate the presence of Oracles and prophesy sayers in the Indus valley civilization. The conclusion is that the bee and honeycomb symbols mean the concept of the re-birth of a soul in bee form.

The bird symbol indicates the same idea as 'fish symbolism.'

Abstract

The bird symbol frequently appears in Indus seals. There are three possible explanations. The first is that the idea could be similar to the belief expressed in Sumerian civilization. The potential second idea is that of ancient Egyptian idea, which suggested the soul, the 'Ba', could leave the dead body in the form of a bird. The third is that of later Rig Vedic ritual, where the firebird carries the dead man's soul to heaven.



Figure 74: The above given Indus seal shows the bird logo.

The Sumerian belief says," The dead persons "live in darkness, eat clay, and are clothed like birds with wings" (171). The Greeks and Celts thought that the dead could reappear as birds. The Sumerians of the ancient Near East believed that the dead existed as birds in the underworld. According to Islamic tradition, all dead souls remain in the form of birds until Judgment Day (172). The Flight of the Soul numerous myths have linked birds to the journeys undertaken by human souls after death. Sometimes a bird acts as a guide in the afterlife. In Syria, figures of eagles on tombs represent the guides that lead souls to heaven.



Figure 75: Bird appears along with crocodile figure.

It looks like the Indus civilization concept is more or less in conformity with the Sumerian civilization belief of the soul becoming a bird. It seems like the above-given seal (middle scene) reflects such an idea, where the dead are transformed into birds and travel through the river Styx in a boat in the nether land. The third scene depicts the fish eaten by a crocodile. Fish represents the dead man's soul eaten by the crocodile means everlasting punishment in hell. Refer to my earlier papers on 'fish symbolism' and 'crocodile indicates Egyptian goddess Ammit' for more information on this idea. (84) (3)

Fish Symbolism – By - S. H. HOOKE

The fish was shown as a divine symbol during the Hellenistic period of Egyptian civilization. The fish appears in a tomb painting from Gamboud, Egypt. The mummy is lying on a lion bed and is gazing at a fish above him. Here the sacred fish replaces the usual 'Ba' bird symbol, indicating the hope of immortality. (173) (174)



Figure 76: figure showing 'Ba' in the form of a bird.

Picture courtesy - (175)

The possible second idea is that of ancient Egyptian belief. The ancient Egyptians believed that the soul, the 'Ba', could leave the dead body in the form of a bird, often a hawk. They built their graves and tombs with narrow shafts leading to the open air so that these birds could fly in and out,

keeping watch on the body.



Figure 77: The bird symbol indicates the dead man's soul.

The Indus seal presented nearby shows a ceremony associated with the bird. One significant thing to be noted here is that both fish and bird are bracketed together, specifying that these symbols suggest the same meaning. The conclusion is that both these symbols could indicate the release of a dead man's soul in the form of a bird or fish.



Figure 78: The firebird carrying the soul to heaven.

Bird symbol in Rig Vedic rituals

The third possibility is that the bird symbol could be indicating the Vedic idea of 'firebird' carrying the dead man's soul into heaven. See the inscription in the seal presented nearby. The inscription should be read from right to left (The side which the bull is facing). The 'Great bird' symbol indicates the Agnicayana

Yagna, and the second symbol (inverted cleft) indicates the

'Karkida ritual'.



Figure 79: Big-bird of Agni-cayana yagna.

Picture courtesy -- (176)

The entire ritual of Agnicayana takes twelve days to perform, in the course of which a big bird-shaped altar, the *uttaravedi* "northern altar", is built out of 1005 bricks. The liturgical text is in chapters 20

to 25th of *Krishna Yajurveda*. The immediate purpose of the Agnicayana is to build up for the sacrificer an immortal body that is permanently beyond the reach of suffering and death. (176)

Hindu scriptures say that a man may become a Deva, beast, bird, vegetable, or stone according to his merit or demerit. The Upanishads also corroborate this statement. (177) I have pointed out this similarity of bird symbol to that of Vedic Agnicayana ritual in my earlier article, "Evidence of Vedic Yagna in Indus seal Inscriptions" (178). The same idea has been expressed by Rekha Rao also in her book, "Symbolography in Indus seals" (179).

Article-6

'Branch symbol' indicates the word 'Sastha.'



The above given two symbols indicate branches of a tree. The Sanskrit word 'Zakhastha' means 'branch-sitting,' suggesting the god sitting on a branch. Further, it is likely that this word got distorted and pronounced as 'Sastha' in Tamil Nadu and Kerala today. In IVC, there were three tree living gods per my article, 'Three different tree living gods of Indus civilization (180). It looks like the referred three gods alone are not called 'Sasthas'; all the gods of Indus civilization were called 'Sasthas.'

Out of the two symbols presented above, the second symbol looks like a 'Trishul symbol.' However, verification reveals that this symbol is a modified branch symbol, not a 'Trishul' symbol.

See the research paper of Sundar et al. (Sundar, 2010). This paper analyses the frequency distribution of various symbols and a combination of symbols. (164) I have listed out combinations of symbol and symbol separately. Even though the second symbol looks like 'Trishul', it is only a 'branch symbol'. However, it looks like that over centuries. This 'zakha' symbol got transformed into the 'Trishul symbol'. However, in the Indus seal inscriptions, evidence of Trishul as a weapon is not seen so far. Details about the 'Zakha' [*] (Branch) symbol are as follows:

Symbol combinations	frequency	Symbol combinations	Frequency
J Y	48	4	54
占人	47	₹Y	40
ΨΛ	30	47	30
¥ 66	26	¥ IIII	21
ΨIIII	24	Ψ III	20
II Y	18	Y 111	10
₩ A	15	Ψ 669	10
Y	11	Ψ \$	10

Table 4: Frequency distribution analysis of 'Branch Symbol'.

One significant observation that can be made is, "there is no difference between symbol and symbol; both symbols had been used interchangeably". These symbols indicate the same meaning as the word "God" (Sastha).

The second important point obtained out of this analysis is that this symbol 'Sastha' is not appearing with those other two gods, namely, Dwara Palaka (gatekeeper god) [] and Karkinos []. The third important point is that the 'The Istika ceremony' [] is associated with all gods (Sasthas). 'Sastha' is a generic term meant for 'God'.



In the seal presented nearby(fig-80), a branch is placed on a pedestal, which stands for the word 'Sastha'. The chakra symbol indicates the 'Grihapathya fire'. It means that the sacrifice was carried out on a general basis and made for all gods; no particular god is mentioned.

Figure 80: Feather on pedestal.

See figure – 81; the branch symbol \forall is located in the last (read from right to left). The bangle symbol may be indicating 'mother goddess'. It looks like that mother goddess was also called 'Sastha'. (or) The sacrifice was made only for gods (Sasthas), not Pithru.

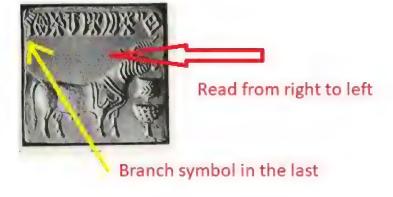


Figure 81: Bangle Sastha.



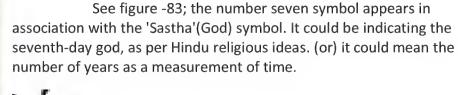
Figure 82: Fourth day means 'Yama'.

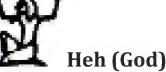
The first symbol in this inscription (fig-82) (Read from right to left) is a new symbol. The four legs in this symbol could be indicating Yama's chair. Hence it can be construed that it was a symbol for 'Yama Yagna'. The 'Branch symbol' merely stands for the word 'Sastha', which indicates that the sacrifice was made only for gods and not Pithrus. Number four may be showing the fourth-day Sastha. The fourth-day god is Yama/Ganapathi. (161) Yama/Ganapati is lord of the 4th lunar day as per modern Hindu religious ideas, suitable for destroying one's enemies, removing obstacles, and combat acts.

Rudra was the god who lived in the Pipal tree during Indus valley civilization times. The gods residing under the Pipal tree should be taken as continuity of the old god. Modern Hindu god Ganapathi fills that role very well. Equally important is the Tamil ancestral god Muneeswaran; he also fills the same spot.



Figure 83: Number seven in association with sastha symbol.





In Egyptian mythology, 'Heh' was the personification of infinity or eternity in the Ogdoad. (181) His name originally meant "flood", referring to the watery chaos that the Egyptians believed existed before the world's creation. (182) The Egyptians envisioned this chaos as infinite, in contrast with the finite created world, so Heh personified this aspect of the primordial waters. (183) (184)

Like the other concepts in the Ogdoad, his male form was often depicted as a frog or a frogheaded human, and his female form as a snake or snake-headed human. The frog head symbolized fertility, creation, and regeneration. (185) The other common representation depicts him crouching, holding a palm stem in each hand (or just one), (186) sometimes with a palm stem in his hair, as palm stems represented long life to the Egyptians, the years being represented by notches on it. (184) The representation of this god crouching (kneeling-One knee raised) brings to my mind a similar depiction in the Indus seal image.



Figure 84: God sitting in the tree branch.

See the nearby seal (figure -84); the pictorial representation shows a god sitting in the tree. His sitting position is very similar to the Egyptian god 'Heh', who gives a million years afterlife. Hence, it can be concluded that the above-depicted god is a continuation of the Egyptian god 'Heh'. We do not know by what name the Indus valley people called him, but we can call him his Egyptian name until a consensus has arrived.



Figure 85: God Heh holding a pair of notched palm branches.

The god Heh was usually depicted anthropomorphically, as in the hieroglyphic character, as a male figure with a divine beard and lappet wig. Typically kneeling (one knee raised), sometimes in a basket—the sign for "all" the god typically holds in each hand a notched palm branch (palm rib). (These were employed in the temples for ceremonial time-keeping). (187) Occasionally, an additional palm branch is worn on the god's head. (184) The god's image and iconographic elements reflected the wish

for millions of years of life or rule. 'Heh' became associated with the King and his quest for longevity. The placement of 'Heh' in connection with a Pharoah's corpse means that the god will be granting him these "millions of years" into the afterlife. (9) (184)

Article -7

'Brick symbol' indicates 'iSTIkRta' ceremony:

Abstract

The 'Brick symbol' gives an excellent insight into the 'Indus script' development. The symbol 'iSTika' does not merely mean brick alone; it stands for a whole concept and the word 'Istikrta ceremony'.

Earlier, I was under the impression that this symbol could represent 'Weighing stone', indicating 'weighing of the heart ceremony. But this symbol occurs so frequently in the Kabul manuscript that there must be another meaning. The practice narrated for the Agnicayana ceremony by Jithesh et al. shows that the 'Istika' ceremony occurs five times during 12 days of the ritual. Considering the high frequency of this ceremony in the Kabul manuscript and practice, it is concluded that this symbol indicates the 'Istika' ceremony.



Figure 86: Seal showing 'wooden frame' used in brick making.

This symbol looks like three bricks are stacked together, and the offering is made over it. (Or) It looks like a wooden frame used for brick making with a handle. There are two types of bricks; one is the modern type of brick, which is a standard size. The seal picture (fig-86) presented nearby shows the normal size brick. Whereas the second type of brick is shown in the seal picture given below:

The bricks used in Yagna are different; they are not of the size used in modern-day house construction. This wooden frame is different, and it indicates an oversized brick. See the picture presented nearby (fig-87).



Figure 87: 'oversized' brick.



Bricks used in Vedic Yagna altar construction

Picture courtesy (188)



Tools used in Vedic Yagna

Image courtesy (189)

The red arrow shows a box-like tool used as a spoon for offering sacrifice materials

on the fire. This spoon also resembles the 'istika' symbol shown in the seal inscription. I do not know the specific Sanskrit name of this tool. The name of the device is yet to be ascertained. It is likely that during Istika ceremonies, such ladles could have been used (or) It may be a tool through which offerings are made to 'Ishta Devatas' in the Yagna ceremony. I have seen in one Vedic Yagna ceremony, the priest made a cloth bundle of the sacrifice materials and placed the package on this box ladle and offered into the fire. This sacrifice was made at the last concluding part of the ceremony. The offering materials are not simply thrown into the fire; it has to be reverently placed in such ladles before offering them to the fire.

Whatever this ladle's name, the box ladle looks akin to the grapheme shown in the Indus seal inscription. It is assumed that this box ladle is somehow connected with the word 'Istika'. Further verifications are required on this issue.

Istika in Yajur Veda (190)

The article written by Sulaiman Razvi gives a good idea about the 'Ishtika' ceremony. Yajur Veda 13.26 states, "You are Ashadha (Brick), Conquering One". The word Ashadha or Ishtika is translated as brick, and earth or speech by some. (190)

The Satapatha Brahmana briefly mentions 'Ashadha':

Satapatha Brahmana 7.4.2.32-33. He then lays down the Ashadha (invincible brick)—the 'invincible one' being this earth; it is this earth he thus lays down. He puts it on the fore-part (of the altar-site), for this earth was created first. And as to its being called Ashadha. The gods and the Asuras, both of them sprung from Prajapati, strove together. The gods saw this invincible brick, even this earth; they put it on (the altar). And having put it on, they conquered (and drove) the Asuras, the enemies, the rivals, from this universe. And thereby they conquered (asahanta), it is called Ashadha. In like manner, the Sacrificer, after putting on that (brick), conquers (and drives) his spiteful rival from this universe (or, from everything here).

And there is one more verse from Brahmanas which a commentary of the Vedic verse is, Satapatha Brahmana 7.4.2.39. 'Thou art Ashadha, the conquering,' for the gods thereby conquered the Asuras-' conquer the enemies! Conquer the hostile!' as the text, so the meaning; -' thou hast a thousand energies: do thou speed me!' (190)

The above-given explanation of Razvi gives an excellent idea of the 'Ishtika ceremony'. This statement explains the importance of the 'brick ceremony'; basically, it provides the power to expel and defeat enemies.



symbols	H	J)	III	11	\otimes
Identification of object	Brick	Kavu	shield	Number three	Quotation mark	wheel
Sanskrit name	Istika	Kavu –Tamil word	Kedaga		The full stop (or) Yagna	chakra
Meaning	Istika ritual	sacrifice	protection	Three generations of Pithrus	Yagna	Grihapathya

Now, the inscription can be read as "Istikrta – sacrifice –protection for three generations of Pithrus- Grihapathya fire and sacrifice". As per the Spoken Sanskrit dictionary (191), the word 'Istikrta' means 'Particular Sacrifice' or 'Festive rite'. There is a second possible meaning also. Before starting any sacrifice, the bricks are made fresh every time. One bull is slaughtered on the day of initiation of 'brick making' itself. Such sacrifice animal is known as 'Istikrta-pazu'. (191) However, both words indicate a single situation and show a unique ceremony.



Symbols	H	J	1	Ì	J
Identification of object	Brick	Kavu – sacrifice	Full stop mark	bow	Kavu
Sanskrit name	Istika	Kavu is a Tamil word	(or) maybe the symbol indicating the word Yagna	Dhanush	Kavu is a Tamil word
Meaning	Istika ritual	Sacrifice	Yagna	Dhanudhar is the god Rudra.	sacrifice

The inscription in this seal could be read as "Istikaka -sacrifice – Dhanudhar (Rudra/Karkinos)-sacrifice". The meaning of the words is "Istikrta ceremony for Dhanudhar". Dhanudhar most probably indicates 'God Rudra'. God Rudra's name appears in an ideographic way in the Indus inscriptions. (192) (193)



Symbols	H	J
Identification of object	brick	Kavu
Sanskrit name	iSTikA	Kavu is a Tamil word
Meaning	Istika ritual	Kavu means sacrifice

The inscription on the seal can be read as 'Istika'. The word's meaning is "bull sacrificed on the occasion of istikrat ceremony". However, the term is so highly condensed the only symbol of brick appears. It could have made good sense to Indus Valley priests because their vocabulary was limited to sacrifice and rituals. In contrast, modern man gets confused as we attribute various meanings to a simple word used by an Indus priest. This is the typical problem associated with the decipherment of the Indus script.

In his book, Asko Parpola states, "Logo-syllabic scripts are open systems; their signs may have several values and represent larger linguistic units with interrelationships that are not nearly so defined" (Chapter -7; first paragraph). (162) This statement explains the problem with Indus scripts decipherment efforts. There are many meanings for a single logo. At the same time, a logo represents a more powerful word than what it looks like. Sometimes, a single logo accounts for a significant concept itself. This Indus script word 'Istikrta' is the best example in this regard.

Article -8

The comb symbol indicates the word 'Offering.'



The above given comb-like symbol expresses the idea of offering. There are many similarities between Egyptian Hieroglyphics and Indus script symbols. I searched for a similar hieroglyphic and found that the 'offering table' hieroglyph coincides with this 'comb' symbol. The only modification is that the 'offering table' symbol is written vertically instead of horizontal position.



The above-given hieroglyph indicates the 'offering table.' The meaning is the same as Egyptian Hieroglyphics meaning 'offering'. The offering table had been drawn vertically in Indus script. The frequency analysis table of Sundar et al. is also relatively supporting the idea proposed here. (194) The extracts of the frequency analysis table are as given below:

The positional analysis of comb symbol within an inscription:

Solus	Initial	Median	Final	total
1	-0-	38	316	355

Table 5: Positional analysis table of comb symbol

The above-given frequency analysis shows that this comb symbol was predominantly used as a terminal sign. The best example of the terminal sign is the 'Kavu' symbol, which stands for the idea of sacrifice. Here, the comb sign also stands for the similar idea 'offering'.

EU	Kavu – offering The pairing of the symbol is not meaningful, whereas the triplet of these symbols brings out the real meaning. the meaningful triplet is as given below in a separate table	184
E	Messenger god offering	26
Ef	Astaka -offering Astaka means eight not correlating well with the idea of the sixth day	11
JE	Offering Kavu	10

Table 6:Comb symbol combinations.

The frequency distribution analysis in this table gives a different picture. The first observation is that the comb symbol appears along with 'The Kavu symbol in the final position in 184 instances. This combination and terminal area confirm the idea that the grapheme of 'Comb' stands for the meaning 'offering'. The other observation is that the second-largest frequency (26) is linked with the messenger god symbol to be above-given frequency analysis table of Sundar et al. is not satisfactory. Hence, I did the full review by reading the entire seal inscription and determining the gods to whom the sacrifice was made. I have taken only seals where the comb symbol appears appears. There are 115 seals taken into consideration, and the seal pictures were extracted from the book of Sue Sullivan. The details are as given below:

Simply Pithru sacrifice	11	Comb symbol twice -	6
Gatekeeper god	10	Rudra symbol	5
Fork symbol	8	Messenger god	5
Seals damaged -Symbols not clear	7	Trishul symbol	5
Karkida god (Rudra)	7	Pithru with a leg in bondage marking	4
Karuppa-swami (God carrying stick)	7	Spear combination	4
Ningishzida	6	x- god (god of death)	3
Many gods	6		
God (Zakhastha)/ (Sastha)	6		

Three mountains	2	'ka' symbol	1
		(Up-raised hands)	
Pusan (goat logo)	2	Kur symbol	1
Stick logo – Agnoukaran	2	crocodile	1
ceremony			
Bow and arrow	2	Fence symbol (Anv-	1
		Ashtakya)	
Fetus symbol	2	Varuna	1

Table 7: Comb symbol appears in combination with all gods.

This comb symbol appears with various permutations and combinations with many gods. These multi-god combinations show that this 'comb' symbol conveys a general meaning, not a specific one. The general meaning 'offering' fits very well. This analysis is further clarified by the below -given 'triplet symbols' statistical analysis done by Sundar et al. (194)

Triplets	Meaning	Frequency of occurrences
E₹\$	Pithru-Kavu -offering	46
EJU	Ka-Kavu- offering	16
EJII	Dvi-Kavu-offering	11

ETY	Sastha -Kavu- offering	10
E ₹	Ningishzida(psychopomp)-Kavu- offering	10

Table 8: Triplets statistical analysis.

The above-given table clarifies the idea very well. Maximum offerings have been done to 'Pithrus' (ancestors). The second most common offering is for 'Ka' (Dead man's soul). Ten offerings are for the psychopomp god 'Ningishzida'. The remaining ten offerings are oriented towards 'Sasthas', a generic name for 'Gods'. Thus, the statistical analysis shows that this 'comb' symbol is oriented towards a common term and not a specific god. The word' offering' fits very well.

Concentric circles indicate apotropaic magic



Picture courtesy -- (195)

The carved figurine in the centre looks like an Egyptian Mummy. The concentric circles may be indicating apotropaic magic. Similar circles appear on another Indus seal also. See the belowgiven detail.



Figure 88: Mythical animal with concentric rings.

What is this animal? Is it Rhino (or) Antelope? What is the meaning of this concentric rings pattern? It is a mythical animal. The Indus priest could have claimed that he had sacrificed such an animal for some benefit. What could be the benefit? We have to search for some similar ideas in other cultures. Fortunately, such an idea is available in Celtic culture. Details are as given below:



Figure 89: rainbow saucer -coins

Rhine Celts, electrum Rainbow Saucer. Triskele on front.

A Rainbow Cup, a type of Silver coin, is a special coin from the Iron Age, made in the last centuries before the beginning of our era, including strains from the Rhine area. Rainbow Saucers are dish-shaped (not flat, like our modern coins) and are made of silver with some gold and copper. On the one hand, it is often a triskelion depicted or three-leg, and many laps on the other side. It is a small coin with approximately 16 to 20 mm diameter.

The name Rainbow Cup grew out of the idea that these coins were created where the rainbow touches the ground. The function of the saucers and the creators' identity is still uncertain. Following historical sources, it is thought that they were not used as currency for regular payments. (196)



Flag of Sicily showing the triskelion symbol.

Picture courtesy - (197)

The triskelion symbols

The triskelion symbol appears in many early cultures, the first in Malta (4400–3600 BC) and the astronomical calendar at the famous megalithic tomb of Newgrange in Ireland built around 3200 BC, Mycenaean vessels, on coinage in Lycia, and silver coins of Pamphylia. It appears as a heraldic emblem on warriors' shields depicted on Greek pottery.



Triskelion symbol on Greek shield (pottery figure)

Picture courtesy - (198)



Variation of Triskelion symbol on pottery

Picture courtesy - (198)

The triskelion is an ancient symbol of Sicily, with the head of the Gorgon, whose hair are snakes, from which radiate three legs bent at the knee. The emblem dates back to when Sicily was part of Magna Graecia, the colonial extension of Greece beyond the Aegean.



Triple spiral visible on entrance stone at Newgrange

Picture courtesy - (199)



Picture courtesy -- (200)

Note that the stone with spiral rings is placed in front of the entrance to the passage grave. This spiral pattern indicates 'The Gorgon' and thereby warns trespassers that they will be turned into stone if they enter the passage grave. The second possibility is that the spiral pattern could be indicating the 'Underworld/nether world'. Anyhow, both the options show association with death and the underworld.

The Celtic symbol of three conjoined spirals may have had triple significance similar to the imagery behind the triskelion. The triple spiral motif is a Neolithic symbol in Western Europe. Though popularly considered a "Celtic" symbol, it is, in fact, a pre-Celtic symbol. It is carved into the rock of a stone lozenge near the main entrance of the prehistoric Newgrange monument in County Meath, Ireland. Newgrange, built around 3200 BC, predates the Celtic arrival in Ireland but has long since been incorporated into Celtic culture. (197)

Other interpretations

The triple spiral is one of the main symbols of Celtic Reconstructionist Paganism, often standing for the "three realms" - Land, Sea and Sky (199). It is also accepted that it could represent the "three worlds": the world of the living, the dead, and the spirit (201). These interpretations show that the triskelion symbol is associated with 'the other world /nether world. my earlier article on

'Kur symbol' nether world.

supports this idea. (202) I have concluded that the 'Kur symbol' indicates the

Relationship between 'Kur' symbol and 'concentric rings' symbol

What is the relationship between this 'Kur symbol' and concentric rings symbol? See figure-69 given above. Both these symbols appear on both sides of a coin. It shows that these symbols are interrelated. The triskelion symbol likely had apotropaic qualities. (203). Further, the coins were also made in a convex shape, giving a shield feeling (Kedaga). Overall, it provides a meaning of 'Protection' through apotropaic magic. (Or) repelling some evil influences.

Article -10

Cone symbol means 'given eternal life.'

Abstract

The cone symbol intrigued me for a long time; finally, a beautiful meaning has emerged. This cone symbol indicates the act of 'giving eternal life' by Egyptian god Heh. Other gods also vied for the same power. God Heh gave the mortals eternal life of million years, and he got transformed into 'God Ayyappa' in the Indian context.



Figure 90: Triangle - Indus symbol.



Figure 91: Indus seal showing the conical object.

Seal picture courtesy - (204)



Figure 92: Photo shows the conical object in Vedic ceremony.

Picture courtesy - (205)

Cone object in the ritual ceremony

The above-given photo shows a traditional Hindu marriage, and Vedic Yagna is performed. Note the conical shaped object in the right-side bottom corner of the photograph. (205) The relevance of this conical object to the Indus Valley Civilization symbol is that a similar conical symbol appears in the Indus script. Most probably, the cone indicates the presence of God Sah/Sahu (Egyptian god). I inquired with many priests regarding the 'cone object' meaning in a Yagna ceremony. The priests are aware of this conical object but do not know the meaning or significance of using that conical object. The importance of a vital ritual is forgotten, but only the remnant of the tradition is still being practised.



Figure 93: Grave goods - conical bread made of clay

Picture courtesy – Flicker.com

Ancient Egyptian Funerary Cones were part of grave goods

Funerary cones are a type of funereal object from ancient Egypt. It is well known that the ancient Egyptians were highly concerned about the afterlife and did all they could to provide for the dead. Funerary goods were buried with the dead to provide protection and sustenance in the afterlife (206).

Amulets and magic spells, for example, protected and aided the dead in their journey through the underworld, whilst little figurines called *shabtis* could be magically animated to perform tasks for the dead in the afterlife (206).

Making Funerary Cones

Funerary cones are made of fired Nile mud and are most commonly conical, hence its name. Nevertheless, there are also funerary cones of other shapes, though these are understandably less common. Other shapes include pyramidal, horn-shaped, trumpet-shapes, double-headed and triple-headed cones (only one example of each is known at present), as well as cone-imitated bricks (206). Similar is the case of Indus script symbols. The cone symbol appears in different types. Below given are some examples.







This cone symbol looks like a rhinocerus horn

There is a possibility that the rhino horn could have been used instead of the 'clay cone' in the Indus civilization context. The rhino horn could have been an excellent material to inscribe on it. However, it would not have survived the ravages of time. Both 'clay cones and rhino horns' have not been found in excavations of Indus sites.





This cone also looks like a rhino horn





Egyptian funerary cones of Mentuemhet with hieroglyphics- 650 BC...

Picture courtesy Ancient origins.net (206)

The inscriptions on funerary cones indicate the name of its owner (usually an official serving a pharaoh) and his title. These are stamped onto the face of the cone, which has an average diameter of between 5-10 cm (2-4 inches) (206).

Purpose of Funerary Cones

It is unclear what the funerary cones were used for, and various hypotheses have been discussed over the years. Some, such as Champollion, suggest that the cones served as a label for the deceased. (206) Researcher Petrie thinks that the cones were symbolic offerings. Others researchers speculate that the cones were architectural ornaments, architectural material to reinforce the entrance wall, solar symbols, and even phallic symbols. No one knows for sure what the cones were used for, but they were important to death rituals for some time. (206)



Figure 94: Clay cone of Gudea of Sumeria.

Picture courtesy- Wikipedia-commons (207)

Cone symbol in ancient Sumeria

The picture presented nearby shows the Mesopotamian cuneiform foundation cone, not a religious offering of conical bread as in Egypt. (Neo-Sumerian period, 2120 BC). This cone was dedicated by Gudea, the governor of

Lagash, to the god Ningirsu, the mighty warrior of Enlil, to construct the Eninnu Temple. Cuneiform inscriptions cover the entire surface area of the cone. The size of the cone is 4.75 x 2.5 inches.

The objective of cone objects in Sumeria and Egypt is looking similar. In both cases, the individual's name and designation are mentioned. And also, the name of the god to whom the offering/dedication is made is also mentioned. The objective seems to be that the person's name and excellent work should be put forth before the god and produced as a permanent record to give the dead man's soul favourable treatment at the netherworld.

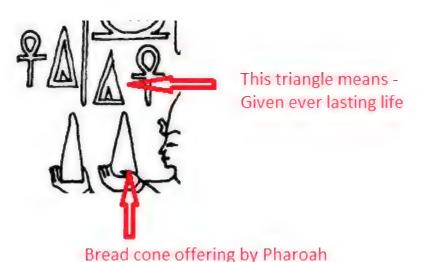


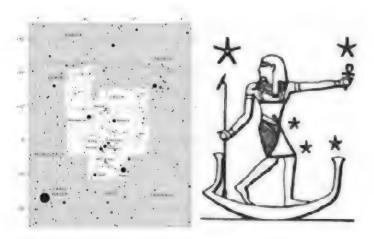
Figure 95: Bread cone and Sothis cone

Picture courtesy – Barry Carter (208)

The "white bread" cones are often adjacent to a hieroglyph that is called the "Sacred Sothic Triangle" (209). The above-given picture shows the difference between conical bread and the Sothis triangle. The Sothis triangles seem more regular than the bread cones (208).



The above-given picture shows another critical character of this Sothis triangle (208). This triangle always appears in pair form along with the ankh symbol. This pair of symbols give a meaning 'given everlasting life.' In the Indus script, the cone symbol is always followed by the branch symbol. Brach symbol means 'sastha (god). (115) This pairing of these two symbols shows that, as such, it was the name of a god, not merely shewbread.



Sah and Sopdet - Father and mother of Egyptian gods

In Egyptian mythology, Sah was the "Father of the gods". The above-given picture of Sah is the anthropomorphic representation of a prominent Egyptian constellation represented by the modern constellations of Orion and Lepus. (210) (211) This representation includes stars from modern Eridanus, Monoceros and Columba constellations. (212) His consort was Sopdet (Spdt), known by the ancient Greek name as Sothis, the goddess of the star Sirius (the "Dog star"). Sah became associated with a more important deity, Osiris, and Sopdet with Osiris's consort Isis. (181 p. 129)

Sah was frequently mentioned as "the Father of Gods" in the Old Kingdom Pyramid texts. Pharaoh was thought to travel to Orion after his death. (181) This above said observation of Wilkinson and Richard seems important. The entire scheme of mortuary temples and rituals are oriented towards the afterlife journey of a dead man's soul. The soul's final destination is the Orion constellation, the world of the God Sah, the ancient father.

In the context of Hindu religious ideas, this Egyptian god could have been replaced by *Brahma* and *Brahma-Loka* because Brahma was the first god who emerged of his own in this universe at the time of the creation of gods and animals. Brahma only created all the other gods and beings; he was also the father of all other Rishis. Hence, Brahma looks similar to the father god of Egyptian gods.



Figure 96: Goddess Sopdet

Picture courtesy - Wikipedia

During the early Egyptian civilization, the heliacal rising of the bright Sothis star preceded the usual annual flooding of the Nile (181). Therefore, it was used for the solar civil calendar, which largely superseded the original lunar calendar in the 3rd millennium BC. Despite the wandering nature of the Egyptian calendar, the erratic timing of the flood from year to year, and the slow procession of Sirius within the solar year, Sopdet continued to remain central to cultural depictions of the year and the Egyptian New Year. She was also revered as a goddess of fertility brought to the soil by the flooding. (213)



During the Old Kingdom, she was an important goddess of the annual flood and a psychopomp guiding deceased pharaohs through the Egyptian underworld. During the Middle Kingdom, she was primarily a mother and nurse and, by the Ptolemaic period, she was almost entirely subsumed into Isis. (181)

Figure 97: Hieroglyphic symbol of Sopdet (Sothis)

One important thing to be noted here is the hieroglyphic name of Sopdet. See, the conical symbol glyph appears in the name of the god. The word 'Sopdet' also literally means "Triangle" or "Sharp One". There is a possibility that the conical symbol could be indicating the goddess Sopdet (Greek name Sothis). (Or) The other option is that the cone symbol could mean the god Sah, also called Sahu.

One relevant observation to be noted here is that both these names are appearing as name titles even today in India. The title 'Sah' is common in Uttar Pradesh and Bihar. 'Shah' (sounds like 'Sah') is common in Gujarat. The title 'Sahu' is prevalent in the state of Orissa.



God Dakshinamurthi.

Picture courtesy –Wikipedia (214)

'Proto- Shiva' seal and Dakshinamurthi

The above-given picture shows the god Dakshinamurthi, surrounded by sages. This god is generally depicted with four arms. He is

seated under a banyan tree, facing the south. He sits upon a deer throne and is surrounded by sages

receiving his instruction. In many other depictions, this god is surrounded by wild animals instead of sages.

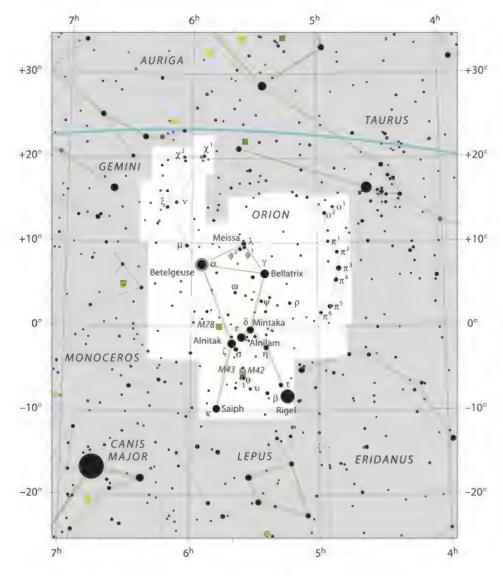


Figure 98: Sky map showing Orion constellation

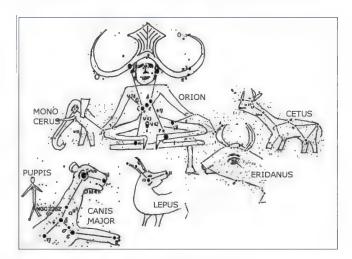
Picture courtesy - Wikipedia

Further, the southern side position of Dakshinamurthi is reaffirmed by the position of the Orion constellation in the southern hemisphere of the sky. The Orion constellation is located south of the ecliptical pathway, Sun, moon, and other planets' pathway. The basic visualization of Hindu priests is that all the celestial gods (Planets) pass through a pathway (ecliptic pathway), which is also the central axis of the Hindu temple. In this scheme, Orion is a minor god on the southern sidewall of the Garbha Graha (Inner Sanctorum of the temple). Finally, 'Dakshinamurthi' literally means 'god of the southern side.'

The relevance of this discussion about Dakshinamurthi is that the 'Proto-Shiva' seal corresponds with this god Dakshinamurthi in all aspects. For more details, read my article," *Proto-Shiva seal and Dakshinamurthi*". (215)



Indus seal showing 'Proto-Shiva'/ Brahma/Dakshinamurthi



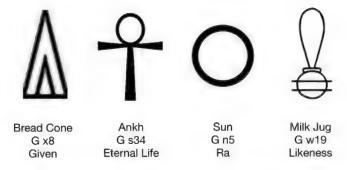
Orion constellation and surrounding animals

The conclusion is that the god depicted in the above-given seal could be Sah/Sahu of the Egyptian god. We do not know what the name by which Indus people called this god is. We shall call him 'Mrigasira' (god surrounded by animals) until a finality arrives.

The conclusion is that the Egyptian god Sah is associated with the Orion constellation and is called 'Dakshinamurthi' by modern Hindu priests. Ancient Egyptian people viewed the Canis Major constellation as Goddess Sopdet (Sothis in Greek), but it is unclear how the Indus people called this god. This Canis Major is shown as 'Tiger' in Indus seals.

Finally, what is the meaning of the cone symbol?

Cone symbol stands for the god 'Sah/Sopdet' and the concept of the final salvation of a soul. The Cone symbol also stands for the word 'Given' as interpreted by Egyptologists.



Given Eternal Life like Ra

The researcher Max Distro states that the ancient Egyptian Bread Cone is one of the oldest ideas from Ancient Egypt. It was used in the early dynasties of Egypt. Max Distro explains that the meaning of the Bread Cone is: "to give", "present". The above given hieroglyphic inscription says that the pharaoh was "Given Eternal life like Ra". (216). Similar is the interpreting the 'cone' symbol of Indus script. It does not merely indicate the offering of conical bread to god. It does not simply mean the god 'Sah/Sopdet'. This cone symbol indicates the broad idea of giving eternal life to the soul of a dead person. It looks like the final funeral ceremony in which the soul entered the netherworld at Orion constellation, and the soul was given eternal life to live with 'Sah'.

Frequency distribution analysis

The research paper submitted by Sundar et al. contains the statistical analysis and frequency distribution analysis of various Indus symbols (217). The data about cone symbols are extracted and presented in the below-given table.

Table 9: frequency distribution analysis table by Sundar et al.

Symbo	Solu	Initia	Media	Fina	Tota
1	S	I	1	1	1
⊞▲	0	29	2	0	31
\forall \blacksquare	0	15	0	0	15
∆ U	0	12	0	0	12
JFA	0	0	15	1	16
	1	5	6	0	12
A	0	5	6	0	11
	1	66	29	1	97

Symbol	total	Reading of symbols	Meaning
,,,,,,		All these pairs of symbols should	
	24	be read from right to left	TI
⊞▲	31	Eternal life and Gatekeeper god	The meaningful pairing of symbols
Ÿ ▲	15	Eternal life - Sastha	The meaningful pairing of symbols
∆ U	12	Karma- Eternal life	This combination is meaningful because 'Karma'ceremony is performed for 'Pithrus', for obtaining eternal life.
	16	Eternal life -Kavu (Sacrifice)	Meaningful association of symbols
₩	12	Eternal life- Kur	Kur is the netherworld indicated by three mountains. God Sah was the lord of 'Kur.'
\	11	Eternal life- seventh day	It is a meaningful association and an important one also. It says Sah was the lord of the seventh day.
	97		

All the above-given pairs are meaningful. Thanks to Mahadevan (163) and Sundar (217) research work, all their statistical analysis work of Indus symbols have yielded excellent results.

God Ayyappan

Finally, it is relevant to mention that the 'cone' doesn't merely indicate Sah and sopdet; it ultimately means their son 'god Ayyappa' in the Indian context. Read my article 'difference between 'Ayyappan and Ayyanar' for more information. (128)

Article - 11

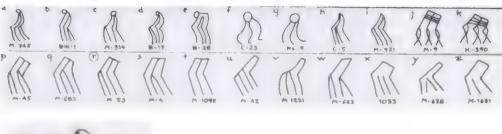
The crocodile symbol indicates the Ammit and Taweret.

Abstract:

Ammit was the Egyptian demoness, but she was also present in the Indus Valley civilization. That shows the influence of Egyptian civilization on Indus culture. There is a second possibility; this symbol could have also indicated the Egyptian goddess Taweret.

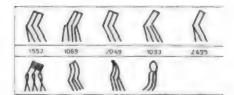


The above-given symbols could be indicating the crocodile demon Ammit or demon goddess Taweret.





The above-given picture shows variants as per Asko Parpola, where too many variants are shown, but Iravatham Mahadevan's variants are minimal and precise. The above-given picture is taken from the book of Asko Parpola. (162) The logos presented in the last row gives a good idea about the nature of the creature intended by the priest. The beast had something like grasping hands. It was probably the jaws of a crocodile, transformed and debased.



The variants given beside are taken out from the book of Iravatham Mahadevan.



These symbols in this row show the grasping claws like a crocodile mouth.

Statistical analysis of Ammit / Taweret symbol



This symbol of Ammit/Taweret occurs 44 times in the Indus script as per the data provided by Mahadevan and Sundar. The frequency of 44 is significant, implying that the demon Ammit/Tawaret was one of the crucial entities of the Indus civilization pantheon.



The above-given symbol pair can be read as Ammit/Taweret-Yagna, which shows that specific Yagna was conducted to appease this demon. This pair of symbols occurs at a frequency of 18 as per the data of Mahadevan and Sundar. (163) (164) There is minimal possibility that a Yagna could have been conducted for a demon-like Ammit. But there are all the probabilities the Yagna could have been performed to invoke the goddess Taweret to protect the pregnant women.



Figure 99: Portrayal of Ammit

The crocodile image appears in many seals of Indus civilization. It is possible that the crocodile was worshipped as a god-like Sobek in ancient Egyptian culture. However, the depiction indicates more of 'Ammit' than Sobek. Ammit was a female demon in ancient Egyptian religion with a part lion, hippopotamus and crocodile—the three largest "man-eating" animals known to ancient Egyptians. A funerary deity, her titles included "Devourer of the Dead", "Eater of Hearts", and "Great of Death". (218)

The weighing of the heart, pictured on papyrus in the Book of the Dead typically, or in tomb scenes, shows Anubis overseeing the weighing and the crocodile Ammit seated awaiting the results so she could consume those who failed.

While the heart was weighed, the deceased recited the 42 Negative Confessions as the Assessors of Maat looked on. (219)

The inscription in the above-given seal read as," Kedaga – Yagna – number three – Sastha" (Read from left to right). The inscription's meaning 'Protection Yagna' is in honour of many gods.

Number three indicates many gods as per the Egyptian hieroglyphic way of writing. (or) Number three also indicates 'Dangerous god. (220) (or) In addition, there is also a possibility that the number three could indicate the

Figure 100: Kedaga Yagna for Protection against crocodile 'third-day' god, that is, mother goddess Kali. (221) The branch symbol indicates the word' Sastha', and this word 'Sastha' means 'god' as per Indus script usage. (115)

The crocodile image below the inscription does not clarify the situation. It could be the protection ceremony against the crocodile demon (Ammit). The second possibility is that the crocodile shown in the seal was sacrificed.



Figure 101: The judgement day and crocodiles are waiting

The above-given seal shows the idea in a better way. Out of the three scenes presented in the seal, the middle scene depicts the god of judgment (Osiris/Kalan/Yama/Varuna) in judgment position. The fish figures shown around him represent the souls of dead persons. (84) Two crocodiles are also shown on both sides. If the god condemns the dead man to hell, the soul (fish) will be eaten away by Ammit (the crocodile).

Ammit lived near the scales of justice in Duat, the Egyptian underworld. In the Hall of Two Truths, Anubis weighed a person's heart against the feather of Ma'at, the goddess of truth, which was depicted as an ostrich feather (the feather was often pictured in Ma'at's headdress). If the heart were judged to be not pure, Ammit would devour it, and the person undergoing judgement was not allowed to continue their voyage towards Osiris and immortality. Once Ammit swallowed the heart, the soul was believed to become restless forever; this was called "to die a second time". (218)



Figure 102: Another scene of judgement

Picture courtesy -- (204)

The above-given picture also indicates the judgement day. These seal inscriptions are significant because the swastika also forms part of the inscription. It is likely that the swastika symbol either shows the god of judgement or the day of judgement.



Figure 103: The crocodile eating a fish(soul)

The seal presented beside shows the scene of a crocodile eating the fish, the symbolism explained earlier in this article.

Hooke, in his article, states that (222) Van Buren has collected the Mesopotamian material relating to fish symbolism, and suggests that the fish, is connected with the underworld, and has chthonic associations. She also suggests, however, that in very early times they symbolized life, and that the later conception of re-birth caused them to be used in funerary rites".

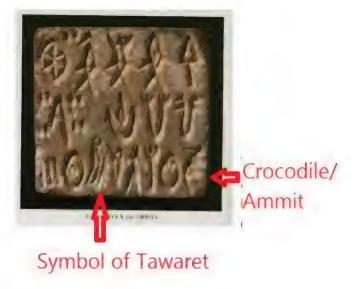


Figure 104: The last pictograph indicates crocodile god

The above-given seal is the only seal where the inscription made is very lengthy, consisting of 17 symbols. The demon goddess Taweret is shown in the third position in the last row. The last logo in the inscription also looks like a crocodile, the demon Ammit. This seal inscription gives a clue; it seems like both Ammit and Taweret were present in the Indus valley civilization.

The god with Bow and arrow and branch (Sastha symbol) is seen. The symbol bow indicates God Rudra. The last but one logo Indicates the Smasana –cayana ceremony for the re-birth of the individual. The conclusion is that the crocodile symbol in the Indus seals indicates the Egyptian demon 'Ammit'. And this symbol could be showing the demon goddess Taweret.

There is a second possibility that the crocodile symbol could have indicated the Egyptian goddess Taweret:



Taweret holding Sa- symbol -picture courtesy -Wikipedia

The first possibility for this symbol wis that it could have suggested Ammit the crocodile as discussed above. But the second possibility is that this symbol could have indicated the demon goddess Taweret. The demon Ammit was feared but not worshipped. But, this demon goddess, Taweret, was worshipped in Egypt.

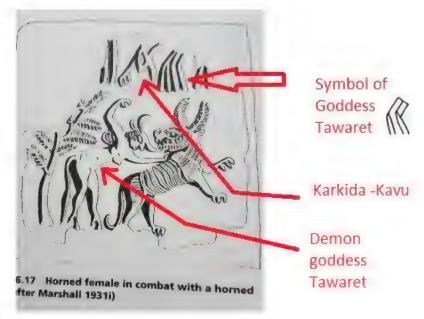


Figure 105: picture from the book of Asko Parpola.

The above-given picture is extracted from the book of Asko Parpola. The inscription in the seal reads as 'Karkida -Kavu- sacrifice for Taweret'. This picture confirms that the symbol indicates the goddess Taweret chasing away demons, protecting the dead man's soul in the netherworld. She was a benevolent demon.



The 'Sa'-symbol shown beside is an ideogram conveying the idea of protection.

Sa symbol

The 'Sa symbol' was a protective symbol favoured by pregnant women and mothers to shield their young children against evil. The 'Sa symbol' was often depicted with images of the Bes, the dwarf god, Shed the protector god and Taweret, the ancient Egyptian hippopotamus goddess and a favourite deity of the common folk in ancient Egypt. The Sa symbol meant "protection of young life" and was often used as an amulet or good luck charm. The Sa was also associated with the Ankh symbol of life, immortality and reincarnation, which appeared to be a modified version of the Sa. (223)

The appearance of the Sa symbol

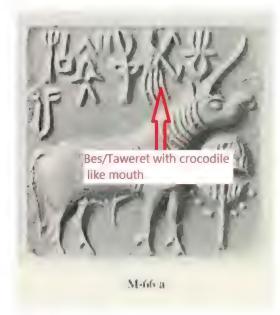
Various ideas have been offered as to the origin and appearance of the 'Sa' sign. Some thought it represented a rolled-up herdsman's shelter or perhaps the papyrus life-preserver used by the Nile's boatmen. The hieroglyph appears in two forms. In the Old Kingdom, the lower section of the symbol was undivided, while in the Middle Kingdom, it was usually separated. (224) If the lower part of the glyph was not separated, it became the 'Ankh' symbol.

Meaning of Sa symbol

The 'Sa' hieroglyph was a visual representation of the concept of "protection." It was often used in amulets and jewellery to render its protective powers over the owner. The 'sa' was commonly used in compositions featuring other hieroglyphs such as the ankh and djed signs. It was also used on magic wands or batons during the Middle Kingdom. The 'Sa' was also associated with other deities such as Bes and Taweret when emphasizing their protective duties and natures. (224)



This 'Sa' symbol appears with demon goddess Taweret only once in the Indus seal inscription. It may not be sufficient evidence to link the idea of protection with this Taweret God. However, it gives some essential links to these two symbols.



The above-given seal picture shows the god Ammit/Taweret with a crocodile-like mouth. This symbol confirms the crocodile-like nature of Ammit/Taweret.

Article -12

Double bow and double arrow indicate Goddess Neith

Abstract

The single arrow indicates the arrow of God Rudra, which caused disease and death. The Indus seal inscriptions also show double arrows and double shields, indicating Egyptian goddess Neith. The arrows of Neith conveyed the directly opposite idea of arrows of Rudra. Arrows of Neith were protective.

The word Neith, which initially meant "she is the terrifying one", was an early ancient Egyptian deity. She was said to be the first and the prime creator, who created the universe and all it contains, and that she governed how it functions. She was the goddess of the cosmos, fate, wisdom, water, rivers, mothers, childbirth, hunting, weaving, and war. (225) Neith was the tutelary deity of Sais, where her cult was centred in the western Nile Delta of Lower Egypt. It is attested as early as the First Dynasty.

symbolism

Neith is a far more complex goddess than is generally known, and ancient texts only hint at her true nature. A religious silence was imposed by ancient Egyptians for secrecy, employing euphemisms and allusions and often relying on symbols alone. In her usual representations, she is portrayed as a fierce deity, a woman wearing the Red Crown, occasionally holding or using the bow and arrow, in others, a harpoon. Neith also is a goddess of war and hunting, and that is the symbolism depicted most often. Her symbol was two arrows crossed over a shield. (225)

	Double arrow symbol of goddess Neith as per the dictionary of Wallis Budge (25)	double arrow symbol as per Indus seal inscription.
₩, ₩	Double bow symbol – Wallis Budge. (25)	Double bow as per IVC symbols
		Double bow variants

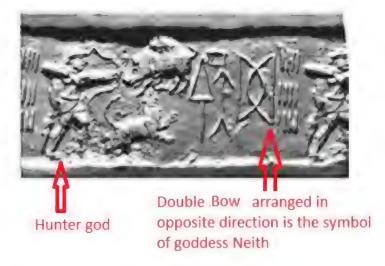
Nirrti

During a discussion, Arvind Bhagwat (226) mentioned similarities between Neith and Nirrti, the Hindu goddess. Hence, I verified the characteristics of Nirrti and found that she was the Indian version of Neith. But there were drastic changes in the characters during the later Vedic period. Neith had been portrayed as a protective goddess in Egypt, whereas nirriti has been described as the goddess of disorder in Vedic times. It looks like that in the earlier period of IVC, she

was benevolent, but in the later period after the arrival of later Vedic people, she had been demonized. It is a natural phenomenon; the earlier gods were generally demonized.

In Vedic literature, Nirrti personifies death, decay and sorrows. The name nirrti has the meaning of "absence of rta", meaning 'disorder', or 'lawlessness', specifically the guardian to the absence of divine or cosmic disorder. (227) This term was used in Vedic texts to indicate a realm of non-existence and absolute darkness, which threatened to consume those who failed in their duties to sacrifice and procreate. In nirrti, there was no light, no food, and children: none of the necessary elements of Vedic life and ritual. (227)

Nirrti is mentioned in the hymns of the Rigveda, primarily to seek protection from her. In one hymn (X.59), she is mentioned several times. After summing up her nature, this hymn also asks her to depart from the sacrificial site. In the Taittiriya Brahmana (I.6.1.4), Nirrti is described as dark, dressed in dark clothes, and her sacrificial shares are dark husks. In the sacred Shatapatha Brahmana (X.1.2.9), she is associated with the southwest quarter as her region. But elsewhere in the same text (V.2.3.3.), she is mentioned as living in the kingdom of the dead. (227)



The seal inscription reading is as follows (read from right to left) Twelfth-day sacrifice for Goddess Neith (double bow) to counter the disease caused by arrows of Rudra. Astaka

There is a second possibility, the hunter god shown in the seal could be Neith. (Equivalent to the hunter deity Diana of Greece)



Figure 106: The picture of Neith shows double bows tied with arrows.

This symbol is on the head of the goddess. (225)

The name of goddess Neith is usually followed by a determinative containing the archery elements. The shield symbol of her name is explained as double bows (facing one another) intersected by two arrows (usually lashed to the bows). Her symbol also identified the city of Sais. (228) This symbol was displayed in Egyptian art on top of her head. As a goddess of war, she made warriors' weapons and guarded their bodies when they died.

Figure 107: The mummy cloth is also one of the symbols of Neith.

Mummy cloth symbol is seen in this seal inscription. Mummy cloth is also one of the symbols of Neith. (225) For more information about this symbol, refer to my article 'swathe a mummy ritual'. (229)





Figure 108: Stela of Mer-Neith- Female Pharoah.

The above-given stela shows the name of the female Pharoah 'Mer-Neith', who lived around 2950 BC during the first dynasty. Her name consists of Hoe (Mer) and the symbol of Neith, two arrows placed in a cross position on a pole tied together with a fancy rope (symbol of goddess Neith). (230) Together, these two logos give the name of the female Pharoah can be read as 'Mer-Neith'. What is the relevance of producing the picture of stela here? A similar symbol appears in the Indus seal inscription. Details are as given below.

In the seal presented beside, the crossed arrows on a pole could be indicating goddess Neith. But, Rekha Rao, in her book 'symbalography' states that this symbol shows the offerings made to God Rudra, which is usually tied to a pole. (231) I verified the point raised by Rekha Rao, but no religious literature mentions that the sacrificial offering to Rudra is tied to a pole. Generally, the god's portion of the offering is burnt in the Yagna fire itself. However, this point needs further verification.



Two arrows in a crossed position symbol of Neith



The above-given picture shows a crossed arrows standard of goddess Neith in a wooden boat, pre-dynastic period. (232) Neith is one of the most ancient deities associated with ancient Egyptian culture. Flinders Petrie (Diopolis Parva, 1901) noted the earliest depictions of her standards were known in predynastic periods. (233) (234) It can be seen from a representation of the barque bearing her crossed arrow standards in the Predynastic Period, as is displayed in the Ashmolean Museum, Oxford. (225)

An analysis of her attributes shows Neith was a goddess with many roles. From predynastic and early dynasty periods, she was referred to as an "Opener of the Ways", which may have referred to her leadership in hunting and war and as a psychopomp in cosmic and underworld pathways escorting souls. References to Neith as the "Opener of Paths" occurs in Dynasty Four through Dynasty Six, and Neith is seen in the titles of women serving as priestesses of the goddess. (el-Sayed, I: 67-69). El-Sayed asserts that Neith should be seen as a parallel to Anubis, the ancient jackal-god of Upper Egypt. Who was associated in that southern region with royalty in victory and as a psychopomp for the dead. (225)

Georges St. Clair (Creation Records, 1898) noted that Neith was represented at times as a cow goddess with a line of stars across her back (as opposed to representations of Nut with stars across the belly) [See el-Sayed, II, Doc. 644]. The symbol indicated that Neith represents the full ecliptic circle around the sky (above and below). (235)



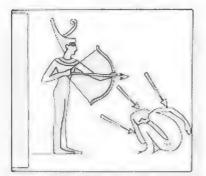
This symbol is seen as the sky encapsulated by the heavenly vault above and the cosmos below the horizon. St. Clair maintained that the universal sky is the realm personified by Neith. She was the whole sky encompassing the upper and lower sky and the cosmos beyond the horizon. (235)

The Indus seal presented beside also shows a similar idea to Egypt. The two chevron symbols indicate the two heavenly vaults, the sky above and the horizon below the earth, which could not be seen. The two strokes symbols below the vaults function determinative action as in Egyptian hieroglyphics.



Goddess Neith

The two stroke symbols are the determinative signs



346,434 and 679a (232) (236)

Reference: Ramadan El-Sayed, Neith, II, Doc.

Neith also was the goddess of war; she thus had an additional association with death. The illustration presented in figure -109 shows Neith shooting arrows at the enemies of the dead. Therefore, she was viewed as a protector of the deceased. (236)

Figure 109: Neith shooting arrows at evil spirits attacking the deceased.

Figure 110: Winged goddess. Neith, as a winged serpent,

18th dynasty - picture courtesy Flicker.com -Heidi Kontkanen.

Neith also appears as a uraeus snake to drive off intruders and those who would harm the deceased. She is represented in this snake form in the tomb of Tutankhamun.





Figure 111: Indus seal showing snake (Neith).

The Indus seal presented beside shows the snake and a double bow symbol. The snake here could indicate the goddess Neith, which is similar to the concept of Egyptian hieroglyphics.

Data analysis of Neith symbols

symbols	frequency	remarks
十	49	A single arrow may be indicating God Rudra. Arrows of Rudra cause disease and death.
^	26	This arrow is different; it could be a sky vault symbol (chevron) with a determinative sign that indicates goddess Neith
Q	13	This symbol could be a modified form of double bow symbol
)(53	Earlier, I have said that it could be a double Kedaga (shield) symbol. Now, after considering the double bow symbol, there is a second possibility that it could be the symbol of Neith.

The above-given data is obtained from the research papers of Mahadevan and Sundar et al. (130) (164). However, the above-given data of individual occurrence of the symbols does not

give much information. Therefore, let us consider the data of paired characters. The data of paired symbols are as provided in the below-presented table.

Symbol pair	frequency	remarks
4	19	This combination of Astaka-arrow symbols pair
		occurs nineteen times. Astaka is the eighth-day sacrifice,
		generally associated with the god Rudra.
$\wedge \wedge$	10	Sky double vault symbol could be indicating Neith.
		Two strokes below the chevron symbols are the
		determinative symbols in Egyptian hieroglyphics.

Article -13

Double mountain indicates 'Aker.'

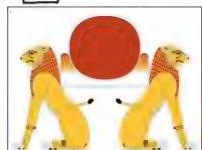


Abstract

The double mountain symbol origin seems to be from Egyptian Hieroglyphics. This double mountain indicated the mountains through which the Nile river flowed. Egyptians thought the 'netherworld' lay beyond these two mountains, and the two lions were considered the protectors of that realm. It looks like Indus people also believed in a similar idea. It is likely; the Egyptian immigrant priests could have brought this idea to the Indus Valley civilization. Already, I have explained in a separate article that the Indus valley civilization was an amalgam of Egyptian and Vedic civilization ideas.



Aker was first described as one of the earth gods guarding the "gate to the yonder site". He protected the deceased king against the three demonic snakes. (237)



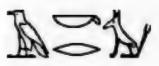
Picture courtesy -Wikipedia (237)

Aker was first depicted as the torso of a recumbent lion with a widely opened mouth. Later, he was portrayed as two recumbent lion torsos merged and still looking away from each other. (238)

Aker appears as a pair of twin lions from the middle kingdom onwards. When depicted as a lion pair, a hieroglyphic sign for "horizon" (two merged mountains) and a sun disc was put between the lions; the lions were sitting back-on-back. (239)

Mythology

Aker was first described as one of the earth gods guarding the "gate to the yonder site". He protected the deceased king against the three demonic snakes. By "encircling" the dead king, Aker sealed the deceased away from the poisonous breath of the snake demons. Aker is connected with Seth in other spells and prayers and even determined with the Set animal. (238) (240)



The hieroglyphics given beside indicate the name of 'Aker'. The name is determined by the last figure(dog-like figure) in the title, the 'Seth Animal'. This hieroglyph connects to the god 'Seth' and 'Aker'.

This dog-like figure could be indicating the god 'Anubis' also. It is unclear which god is meant by this 'double mountain' symbol. In the Coffin Texts of the Middle Kingdom period, Aker replaces the god *Kherty*, becoming now the "ferryman of Ra in his nocturnal bark". Aker protects the sun god during his nocturnal travelling through the underworld caverns.

It looks like the Indus Valley people also worshipped this god, 'Aker'. This god, 'Aker,' was a protector of the netherworld realm. I have already said the Hieroglyphic way of writing had influenced Indus script. For more information, read my article,' Indus symbols follow the Egyptian hieroglyphics way of writing and ideas'. (241)

Statistical analysis of 'Aker symbol':

The following data is extracted from the research paper of Sundar et al. (164)

symbol	Meaning	frequency
M	Double mountain (Aker)	25
M	Double mountain (Aker)	21
IJ M U	Aker -Kavu	21

The double mountain symbol occurs 46 times in the Indus seal inscriptions; this frequency is significant. The symbol pair reads as 'Aker- Kavu'. It is not clear whether the symbol indicates a god or a place. There is a possibility this Aker symbol could have indicated the netherworld.

The conclusion is that it gives a feeling that Aker was not merely a god but a kind of representation of the underworld itself. Like the triple mountain indicating 'Kur', the double mountain symbol could have indicated the underworld.

Article - 14

The Fence symbol indicates the Anv-Ashtakya ceremony.

Abstract

I recognised the 'fence symbol' a long time back. But there was no satisfactory explanation for a long time. I was searching for a good answer within the Hindu funeral ceremonies. Finally, I got one; the fence symbol indicates the Anv-Ashtakya ceremony, held the following day after the Mams-Astaka ceremony.



Hermann Oldenberg on Asvalayana's Grihya Sutra contains a detailed account of the procedure to be followed in various ceremonies. (242) The relevant portion is now reproduced for easy reference. Details of Adhyaya –II [chapter –II] Kandika-5, of the book, are as given below:

KANDIKÂ 5.

1. On the following day, the Anvashtakya (i.e., the ceremony following the Ashtakâ, is performed).

2 2. Having prepared (a portion) of that same meat, having established the fire on a surface inclined towards the south, having fenced it in, and made a

door on the north side of the enclosure, having strewn round (the fire) three times sacrificial grass with its roots, without tossing it, turning the left side towards the fire, he should put down the things to be offered, boiled rice, boiled rice with sesamum seeds, rice-milk, meal-pap with curds, and meal-pap with honey.

3 3. (The ceremony should be performed) according to the ritual of the Pindapitriyagña.

Refer to the procedures mentioned in para.2.2, which is highlighted. The instruction says that a fence should be erected around the funeral place, where the body is cremated or buried. The enclosure should have a gate on the north side. My opinion is that the above given Indus symbol of 'Fence' indicates the ceremony of 'Anv-Ashtakya'. Which is held on the following day of 'Mams-Astaka'. (5)



Figure 112: Indus seal showing 'Fence grapheme'.

Picture courtesy: (204)

Now, see the nearby seal(fig-112); there are two graphemes in this inscription. Start reading from the left to the right direction. The first grapheme indicates number three. It could be the third day after cremation/burial, (or) it could be the third-anniversary ceremony (Tithi/Shraddha-ceremony) (or) third Mamsastaka(or) third

Anv-Ashtakya ceremony. As per Asvalayana's Grihya Sutra, the Anv-Astaka ritual is held on the following day after the day in which the 'Mamsastaka' ceremony was held.

On further verification of symbol 'three', it is seen that Julius Jolly mentions that there are three 'Mamsastaka and three Anv-Ashtakya' in any given year. (243). This shows that the symbol 'three' indicates the third Anv-Ashtakya ceremony of the year under consideration. There is another possible explanation for the number three symbol. Number three indicated 'dangerous Gods' and 'Many gods'. It is most likely that the number three could be suggesting many gods here in the above-given seal inscription. Read my article, 'Number three specifies many gods and dangerous gods' for more information on this issue. (220)

This practice of fencing the cremation area shows that the descendants of the dead person visited the cremation site. If the ancient Indus valley people had burnt the dead bodies like modern-day Hindus, such a practice would be irrelevant. Such a fencing practice is meaningless in modern-day because, in modern-day Hindu crematorium, there is a place for only one or two bodies to be burnt. Dead bodies will be arriving regularly, and the same area will be reused within a few days. Hence, fencing the cremation area is illogical.

However, such a fencing practice is meaningful if the burial is followed and the relatives periodically visit the grave. For a Hindu, the question of visiting a cremation ground is meaningless after collecting the burnt-out remnants of bones. However, identifying this 'fence symbol' is excellent evidence for my hypothesis that ancient Indus people were practising burial of their dead people and not of cremation.

Article -15

Fetus symbol-indicates growing embryo.

Abstract:

Many ceremonies were conducted to protect the growing embryo in Indus Valley Civilization. The 'Valai-kappu' (Tamil) (Bangle ceremony) was one such ceremony.

The symbol presented beside indicates the fetus. Look at the shape of the logo; it looks like a fetus. Ceremonies used to be conducted to protect the unborn child. Such traditions are still prevalent all over India, called as 'Valai Kappu ceremony' in Tamil Nadu. Similar ceremonies are held in other parts of India, and it is called 'Dohale Jeevan' by Marathi and Konkani people. The Punjabi, Sindhi and Marwari people call this function 'Godh-Bharai' (1).

³ The narration of Âsvalâyana-Grihya II, 5, 9 have mâghyâvarsham, mâghâvarsham, mâdhyâvarsham. Vishnu (LXXVI, 1, comp. LXXVIII, 52, and Professor Jolly's note, Sacred Books of the East, VII, p. 240) (243) mentions 'the three Ashtakâs, the three Anvashtakâs, a Mâgha day which falls on the thirteenth of the dark half of the month Praushthapada.' (382).

9)0

9)	0
Fetus symbol	Shield symbol (Sanskrit –Kedaga)	Vulva symbol
fetus	Protection	Indicating mother goddess.

Picture courtesy -Asko Parpola. Page --111

This inscription in the above-given seal reads as 'Fetus protected by mother goddess'. Valaikaapu is a ceremony and celebration held by Hindu, Muslim and Christian women in Tamil Nadu, meant to bless a pregnant woman, celebrate her fertility, and ensure a safe birth. The pregnant woman's parents host the ceremony, and the pregnant woman is brought to the parents home during the third trimester of the pregnancy.

It is believed that the bangle sound induces the child's senses. The women put red and green glass bangles on the mother-to-be's wrists, sing hymns and songs and put vermilion on her forehead. The woman then rests at her parents' home for the final weeks of her pregnancy (1). The purpose of the ceremony is to honour and protect the pregnant woman. Earlier times, this ritual was simple, mainly limited to the exchange of bangles. But as valaikaapu became more widely practised, it grew more lavish, and since the 1980s has been celebrated by most, according to anthropologists who have studied the practice, with "magnificence and sumptuousness," with gifts including jewellery, saris, household appliances, mobile phones and gold ornaments.



Figure 113: Fetus symbol in association with mother goddess.

Here in the seal presented beside (fig-113), the picture shows the mother goddess with a tiger body, the symbol of 'fetus' appears along with the 'honeycomb' symbol. As discussed earlier, the fetus symbol indicates the dead man's soul under transmigration. Hence the ceremony protects the soul in rebirth, not merely protecting the child from evil influences. So, the idea has to be modified to that extent.

Article -16

AR SHEET

The Firestick symbol indicates 'Arani sticks' of Vedic

Yagna.

Y

The above-given symbol indicates the 'fire sticks' (Arani sticks) used to ignite the fire in Vedic Yagna. This fire stick symbol always occurs in conjunction with the 'Grihapathya Yagna' symbol and the 'Smasana-cayana Yagna'symbol, which indicates that this combination yields some

meaning, which is very specific and common in usage. This symbol is made of two sticks, one long stick and another short one. It gives the idea of 'Arani sticks' (fire sticks) used in the 'Vedic fire ritual', which are used to ignite the first fire of a Vedic Yagna. The word 'Yagna' precisely suits this symbol. All these symbols, in combination or individually, convey the idea of a Yagna.



Variants of Firesticks

The above-given picture shows the variants of the fire stick symbol. These graphemes are taken from the 'book of concordance' by Iravatham Mahadevan. In addition to that, the quotation mark also stands for the word 'Yagna'. The quotation mark is the most widely used variant of the Yagna symbol; it occurs 649 times as per the data provided by Mahadevan (163) and Sundar. (164)



In addition to that single stroke also indicates the word 'Yagna' as shown in the seal given beside.



Wheeel symbol - Grihapatya sacrifice

The above-given seal shows the word 'Grihapathya' sacrifice (Chakra-symbol) followed by the Yagna symbol (Quotation mark).



Figure 114: seal showing 'smasana-cayana' symbol.

The seal (fig-114) shows the Smasana-cayana symbol (Diamond shape) followed by the Yagna symbol. This combination is the most prolific pair of characters used in the Indus seal inscription, 291 times, as per the database of Mahadevan and Sundar.

Frequency analysis of Indus symbols

Indus symbol	Frequency of occurrence
11	649
y	193

The data shown above is from the research papers of Mahadevan and Sundar. This quotation mark is the second most prolifically used symbol, used 649 times. (163) (164)

Symbols pair	frequency	Reading of the inscription	Position of the symbol pairs
□	291	Smasana - cayana Yagna	254 (initial position)

11	83	Grihapatya Yagna	73 (initial position)
1)	54	Kedaga Yagna	54 (initial position)
100	44	Yama Yagna	37 (initial position)
18	24	Grihapatya Yagna	22 (initial position)
J ∞	23	Karkida Yagna	19 (initial position)
117	18	Sastha Yagna	18 - occurring in the middle position. This reading of 'Sastha Yagna' is incomplete because some god's name will precede this symbol pair.
11	18	Ammit (crocodile) - Yagna	16 – occurring in the middle position
M	16	Honeycomb Yagna	16 -occurring in the middle position
'₿	14	Grihapatya Yagna	12 – occurring in the middle position
пĄ	13	Pithru Yagna	11 - occurring in the middle position
11	10	Grihapatya Yagna	10 – all occurring in the initial position
11	10	Samidha Yagna	10 – all occurring in the middle position
This above ai	data is	antegated from the	research work of Irayatham Mahadeyan

This above-given data is extracted from the research work of Iravatham Mahadevan and Sundar (163) (164)

The above-given data shows that the Yagna symbol combines very well with various types of Yagna. Another important finding is that all these Yagna mentions are at the beginning of the seal inscription. It is a meaningful correlation.

Article -17

Fish symbolism in Indus Valley Civilization

The puzzle of the 'fish symbol' is discussed elaborately on the website Harappa.com. The author of this article suggests that the 'fish' pictograms of the Indus script meant 'star'. Why was the meaning 'star' not expressed directly with a 'star' symbol as in the ancient Near East? Why did the Harappans choose a complicated way to express the idea of a 'god/star'? (52). The idea of fish as a god is not a satisfactory explanation.



Figure 115: Fish picture in an IVC pottery

Fish and the God of Waters

Picture courtesy - (244)

The fish is one of the most popular motifs of the Early Harappan painted pottery. (Fig-115) it is unclear why the fishes were popularly depicted in the Harappan potteries. Some

archaeologists say the fish indicated some god. But I am not in agreement with that idea.



Figure 116: The Harappan 'Proto-Shiva' depicted in a Near Eastern seal

In one Indus-type cylinder seal from the Near East, this buffalo-horned deity is surrounded by a pair of buffaloes, a pair of snakes, and a pair of fish (drawn precisely like the 'fish' pictograms of the Indus script) (244).



Figure 117: Indus seal showing the longest seal inscription.

Picture courtesy - (245)

The seal presented nearby (fig-117) shows three different kinds of fish on the first line of the inscription. My interpretation is that these three fishes could be indicating the three generations of Pithru worshipped by Hindus even today.

---This fish symbol with chevron cap could be indicating the third generation Pithru, which had reached heaven. The chevron symbol indicates 'sky' thereby 'heaven'.

--- Fish with two horns projection could be indicating the second generation of Pithru, which is in Yama Loka under the custody of Yama. This second-generation Pithru has not yet washed off its sins to reach heaven.



- Variation of second-generation Pithru.



- Another variation of second-generation Pithru.

--The fish without any appendages could be the first generation Pithru. It is the Parvan of the recently died person. This Parvan had to undergo various trials and tribulations to reach the god in heaven. Now, all these three variants of fish symbols (Pithrus) should be treated in

the same way and simply read as 'Pithru'; when these two symbols appear in combination,

should be read as 'Pithru Karma'. Then the frequency of this combination of symbols increases. The total frequency of this combination stands at 75. This frequency is significant for the sample size under consideration.

'Fish symbolism' in other cultures

Now, let us look into 'fish symbolism' in other cultures.



Figure 118: Picture of Dagon.

Picture courtesy - (246)

Dagon

Dagon or Dagan was initially an East Semitic Mesopotamian (Akkadian, Assyrian, Babylonian) fertility god who evolved into a significant Northwest Semitic god, reportedly of grain (as the symbol of fertility) and fish and fishing (as

the symbol of multiplying). He was worshipped by the early Amorites and by the inhabitants of the cities of Ebla (modern Tell Mardikh, Syria) and Ugarit (modern Ras Shamra, Syria). He was also an influential member, or perhaps head, of the pantheon of the Philistines. (246)

Fish Symbolism ---By -- S. H. HOOKE

The fish as a symbol of life is developed in the Hellenistic period. In the tomb painting in Gamboud, (247 p. 14) the mummy is gazing at a fish above him. Here the sacred fish replaces the usual Ka bird symbol, indicating the hope of immortality. Egyptian priests were forbidden to eat fish at all, although fish eating was obligatory for the laity on certain days of the month. (248 pp. 535-537) On the famous Lamashtu tablet, apotropaic in nature, two priests are represented in fishmasks standing by the bed of a sick person, warding off the attacks of Lamashtu and her attendant evil demons. One of the forms assumed by Ea, the god of magic and friend of humankind, was the goat-fish.

In ritual scenes depicted on various cylinder seals, we frequently find a fish accompanied by a rhomb or lozenge; archaeologists usually interpret the lozenge symbol as representing the female vulva. Hence, the fertility aspect of the fish symbol is here strongly emphasised. (247) Mrs Van Buren had collected the Mesopotamian material relating to fish symbolism. She suggests that the fish is connected with the underworld and has chthonic associations. She also suggests, however, that in very early times, they symbolised life and that the later conception of rebirth caused them to be used in funerary rites. (249 p. 15) (248) The relevance of the above-given statement is that similar scenes of 'birds attempting' to eat fish appear in Indus seals also.

Syria had its fish-goddess, Atargatis, whose priests offered fish daily on her altars, and the evidence would seem to indicate that fish was a ritual food of the priests but was taboo to the layman. An aetiological legend explaining the fish taboo related that Atargatis was born from an egg brought up from the Euphrates by a fish and hatched by a dove; hence, fish was not eaten as food. (248)

Diffusion of the fish symbolism from Mesopotamia to Syria and Phoenicia

In Greece, the dolphin became the centre of piscine myth and metaphor. It was associated both with Dionysus and with Apollo. The dolphin is also closely associated with Eros and Aphrodite.

The dolphin is associated with so many gods. Professor Goodenough said; it is 'an excellent example of the symbolic lingua franca of the period. Underlying the various dolphin legends is the symbolism of the saviour-god, the psychopomp, carrying souls to immortality. The frequent use of the dolphin bears out this idea of psychopomp as a symbol on Jewish and Christian graves. (222)

The Egyptian idea of a soul (175) (250)

The above-given paragraphs analysed about various god who could be linked to this 'fish symbol' of Indus Valley Civilization (IVC). However, none of them adequately fits the idea of the fish symbol in Indus inscriptions. The only saving explanation is the view expressed by S.H.Hooke in his article 'Fish symbolism'. He states that the sacred fish replaces the usual Ka bird symbol, indicating the hope of immortality. In Indus Valley Civilization also similar replacement had taken place.

The bird symbol has been replaced with X'Fish symbol'in the IVC inscriptions. Please note that the 'bird' symbol appears in a few seals and disappears after some time, whereas the 'fish symbol' is prolifically used in many seals. The soul consists of five portions and two important entities called 'Ka' and 'Ba' in the Egyptian idea. The extract of Wikipedia article on 'Ka' and 'Ba' is reproduced below for easy reference.



Figure 119: Ba takes the form of a bird with a human head (175)

Ba (personality)

The 'Ba' was everything that makes an individual unique, similar to the notion of 'personality'. (In this sense, inanimate objects could also have a 'Ba', a unique character, and indeed Old Kingdom pyramids often were called the 'Ba' of their owner). The 'Ba' is an aspect of a person that the Egyptians

believed would live after the body died, and it is sometimes depicted as a human-headed bird flying out of the tomb to join with the 'Ka' in the afterlife (175) (250). In the Coffin Texts, one form of the Ba that comes into existence after death is corporeal, eating, drinking and copulating. Louis Zabkar argued that the Ba is not part of the person but is the person himself; In another mode of existence, the 'Ba' of the deceased is depicted in the Book of Going Forth by Day returning to the mummy and participating in life outside the tomb in non-corporeal form, echoing the solar theology of 'Re' (or Ra) uniting with Osiris each night (175) (250).

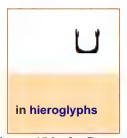


Figure 120: the figure of the 'Ka' symbol in Egyptian hieroglyphics.

Picture courtesy- (175)

Ka (vital spark)

The *Ka* was the Egyptian concept of vital essence, distinguishing the difference between a living and a dead person, with death occurring when the "Ka" left the body. The Egyptians believed that *Khnum* created the children's bodies on a potter's wheel and inserted them into their mothers' bodies. Egyptians believed that *Heket* was the creator of each person's *Ka*, breathing it into them at the instant of their birth as the part of their soul that made them alive. This idea resembles the concept of spirit in other religions. The most important point to be noted here is that the same 'Upraised hand' symbol has also been used for the same meaning with same sound 'Ka' in the Indus



script. This 'Upraised hand symbol' shows that the Egyptian Hieroglyphics had influenced the Indus script. The Egyptians also believed that the 'Ka' was sustained through food and drink. For this reason, food and drink offerings were presented to the dead, although it was the 'Kau' within the offerings that was consumed, not the physical aspect. The 'Ka' was often represented in Egyptian iconography as a second image of the king, leading earlier works to translate Ka as double of the dead king.

Figure 121: Bird symbol indicates the Agnicayana ceremony

Picture courtesy - (145)

The idea behind these rituals is to liberate the soul from the dead body and deliver the same in heaven. The idea is similar to the Egyptian 'Ba' and 'Ka' concepts. The 'Ba' is also indicated by the 'bird symbol' here, whereas the idea of 'Ka' (bird) had been replaced with the 'fish symbol' in the same way it happened in Egypt. The idea conveyed by the 'fish symbol' is very intangible. That is the reason for the immense difficulty in deciphering Indus inscriptions. Finally, the 'Fish symbol' indicates the part of the soul of a dead person or rebirth of people as 'fish' in another realm (i.e.Heaven).

Ichthys

Ichthys was the offspring son of the ancient Sea goddess Atargatis and was known in various mythic systems as Tirgata, Aphrodite, Pelagia or Delphine. The word also meant "womb" and "dolphin" in some tongues, and representations of this appeared in the depiction of mermaids. The fish is also a central element in other stories, including the Goddess of Ephesus (who has a fish amulet covering her genital region). The tale of the fish that swallowed the penis of Osiris and was also considered a symbol of the vulva of Isis. (251)

Fish has been identified with reproductive spirit in mythology and also has been placed in certain cultures with reincarnation and the life force. Sir James George Frazer noted in his work, "Adonis, Attis, Osiris: Studies in the History of Oriental Religion" (Part Four of his extensive work, "The Golden Bough") that among one group in India, the fish was believed to house a departed soul. Also, as a part of a fertility ritual, specific fish is eaten in the belief that it will be reincarnated in a new-born child. (252)

Before Christianity, the fish symbol was known as "the Great Mother," a pointed oval sign, the "Vesica Piscis" or Vessel of the Fish. "Fish" and "womb" were synonymous terms in ancient Greek, "Delphos." Its link to fertility, birth, feminine sexuality and the women's natural force was also acknowledged by the Celts and pagan cultures throughout northern Europe. Eleanor Gaddon traces a "Cult of the Fish Mother" as far back as the hunting and fishing people of the Danube River

Basin in the sixth millennium (B.C). Over fifty shrines have been found throughout the region, which depicts a fish like deity, a female creature who "incorporates aspects of an egg, a fish and a woman which could have been a primaeval creator or a mythical ancestress..." The "Great Goddess" was portrayed with pendulous breasts, accentuated buttocks and a conspicuous vaginal orifice. (252)

Thus, the fish symbol is an ancient symbol indicative of female anatomy and reproductive potency — the very sign of the Great Mother. Rekha Rao has put the same idea forth in her latest e-book, 'Symbolography in Indus seals'. (231) Also, note that in figure -96 (Harappa. com), the two fish symbols are shown near the god 'Anu'. The author of the article concludes that the fish symbol indicates a god. The fish symbols, probably, meant the souls of dead persons who had reached heaven and lived with God 'Anu' in his court.

It is a common belief among Hindus that a dead person either goes into heaven (sky) or hell (underworld), depending on his karma. There is no doubt that ancient priests made extraordinary efforts to send the soul to heaven. This idea is ingrained in the Indian mind; however, the literature on this issue is reproduced here for easy reference. Franz Cumont states that the primitive people regard the spirit of the dead as departing to inhibit the stars. In the Homeric age and popular belief, doctrines taught that the abode of souls was neither the tomb nor the netherworld of Pluto but the upper zone of the universe. Some other people with more precise definitions made the souls companion of stars. (253)

Finally, the 'Fish symbol' indicates the part of the soul of a dead person or rebirth of a people as 'fish' in another realm (i.e., The Heaven). The correlation of a 'fish symbol' to the departed soul is difficult to imagine. That is the reason for the immense difficulty in deciphering Indus inscriptions.

Article -18

The goat symbol indicates the Sumerian god 'Ea', equivalent to 'Hermes.'

Abstract

The goat symbol frequently appears in the Indus seal; wherever it appears, some importance has been assigned to that goat figure. It looks like the goat symbol could have indicated the Sumerian god 'Ea' or the equivalent of the Greek god 'Hermes'.



Figure 122: Seal with goat figure

Seal picture courtesy - (204)

The "Goat God" origin can be traced back to Ancient Egypt. Goats and Rams were worshipped in many cities throughout Egypt thousands of years ago. The goat symbolizes fertility, and the focus of religious rites dates back to Sumeria (2). Goats also symbolized fertility in many different cultures and times.

The Goat of Mendes

Ptah, the Egyptian god of knowledge and wisdom, became the goat and sometimes a ram in the city of Mendes, where he was worshipped as such. The Goat/Ram of Mendes represented the "Ba", the Egyptian word for the "soul." Ptah was considered a great magician and "Lord of the Serpents" (254). The Horned Goat is also directly specified the Sumerian god Enki (Satan). The constellation of the Horned Goat (Capricorn) also indicates the importance given to the goat as one of the celestial gods. "The Goat was known as the God **'Ea' (Enki/Satan)** in early Babylonian times. Ea was known as 'He of vast intellect and Lord of the Sacred Eye' protector of his people and the bringer and giver of knowledge and civilization to humanity. Represented as a snake, he ended up in the 'Garden of Eden as the Snake in the tree of life, encouraging learning and knowledge rather than blissful ignorance.' Whenever 'Ea' roamed the Earth, he took the form of a goat. 'Ea' was considered the Father of Light." His celebrations dating back to 15,000 BC were carried out wearing goat skins (254).



Figure 123: 'Goat god' from Near East with up-curved shoes.

Picture courtesy - (255)

At this juncture, it is relevant to introduce the picture of a 'Near Eastern God' who has not been adequately identified (255). We should make some effort to identify this god because this god has been imitated in a few Indus seals. The picture presented beside shows the god with curved shoes (Magic shoes), which gives the power of flying over long distances. A 'messenger god'. The important identification symbol for Hermes is the flying shoes. Because of the said reasons, it can be concluded that the above-shown god-figure point towards 'God Ea/Hermes'.

Figure 124: God with up-curved shoes

Picture courtesy - (204)

See the seal given beside; the god shown here has up-curved toes, which could be assumed to be up-curved boots. These up-curved shoes could be indicating the messenger god 'Ea/Hermes'.





Figure 125: Hermes with flying shoes.

Picture courtesy- (256)

Hermes

Messenger of the gods, god of trade, thieves, travelers, sports, athletes, border crossings, a guide to the Underworld. Hermes is an Olympian god in Greek religion and mythology, the son of Zeus and the Pleiad Maia, and the second youngest of the Olympian gods. (257)

Hermes is considered a god of transitions and boundaries. He is quick and cunning, moving freely between the mortal and divine worlds.

He is also portrayed as an emissary and messenger of the gods and was an intercessor between mortals and the divine and a conductor of souls into the afterlife. He has been viewed as the protector and patron of herders, thieves, oratory and wit, literature and poetry, athletics and sports, invention and trade, roads, boundaries and travelers. (257) In some myths, he is a trickster and outwits other gods for his satisfaction or for the sake of humankind. His attributes and symbols include the herma, the rooster, the tortoise, purse or pouch, winged sandals, and winged cap. His main symbol is the caduceus, which appears in two snakes wrapped around a winged staff. (257).



Read from right to left - the reading should start from the side

faced by the bull.

Figure 126: Caduceus symbol in Indus inscriptions.

Picture courtesy -- (204)

The first symbol of the inscription is the caduceus symbol (*Read from right to left*). This caduceus symbol indicates that Ea/Hermes was one of the important gods of the Indus people.

Greek god Pan

The idea of messenger god brings into mind another symbol with similar functionality. In the last phase of Indus civilization, the messenger god symbol has been replaced into simple 'Pan Leaf'

(Note the similarity between 'god Pan' and 'Pan leaf' symbol). Read my article on leaf-messenger symbolism for more information (258).



Figure 127: Pan the god with goat characters.

Picture courtesy - (259)

Pan is a figure from Greek mythology who was originally a pastoral god from Arcadia. He was believed to dwell in the mountains and forests of Greece and was considered the patron of shepherds. Hence one of his attributes is the lagobolon - a hare trap. He is not fully human in form; his legs are of a goat, and horns sprouting from his head. He is credited with inventing the syrinx

musical instrument, better known as the panpipes, associated with music and its magical powers. (260)



Figure 128: See the hooves of god PAN

Picture courtesy - (261)

Many myths surround Pan's parentage, but Hermes is most often named as his father and a Nymph as his mother. Shepherds, in particular, sacrificed to the god, goats or sheep or offered small herders statues made of clay as votive offerings. Other typical offerings to Pan included vases, lamps and grasshoppers made of gold. Along with Artemis, he was also held in high esteem by hunters. (260)

Pan appears in Greek art from around 500 BCE, and in his early representations of Greek pottery, he is all-goat, standing upright on his hind legs. In later red-figure pottery, he acquires a human upper body and head with goat horns. (260)

'Hoof symbol' also might be Indicating 'EA/Hermes.'



Figure 129: Indus seal showing 'leg symbol'

Picture courtesy - (204)

The seal presented beside shows the 'Hoof symbol', which could be indicating the messenger god 'Ea/Hermes. Next to the 'leg symbol' is the symbol of a god with projections on shoulders. Earlier, I have given an opinion that the god with projection on the shoulder could be Ningishzida. See my earlier article on 'Ningishzida' for more

information. (262). This god 'Ningishzida' played a mediator role in introducing the dead man's soul to the god 'Ea/Enki'. This role exactly tallies with the role defined for 'Hermes'.

'Leg symbol' may be analogous to 'Hoof symbol.'



The seal presented nearby shows the leg symbol, and the donkey figure (as said by Asko Parpola) was explained as 'Palm Tree' by Asko Parpola in the Tamil conference held in Coimbatore in the year 2010 (263). I beg to differ from his opinion. First of all, the animal shown is not a donkey because donkeys do not have an up-right tail; only a goat alone has such an upright tail. Secondly, as discussed above, the leg symbol might represent the god Ea/Pan. The above-given narration

shows the close relationship of the idea of psychopomp to the gods 'Ea/Ningishzida/Hermes/Pan'/ Pushan, which correlates very well with my theory of burial ground and funeral ceremonies related to death.

Article -19

H - Symbol could be indicating the Vedic God Indra (Marduk of Sumeria)

Abstract:

The H- symbol appears in Indus seal inscriptions a few times. There is a possibility that the H-symbol indicated the weapon of Indra and thereby indicating God Indra himself. The H-symbol means four winds, used as a weapon by god Marduk to kill Tiamat in Sumerian mythology.



Figure 130:Scene of Marduk killing Tiamat

The 'H' shaped weapon carried by Marduk in his left hand indicates the four winds he used as a weapon; he holds the vajra, the thunderbolt in his right hand. This

seal depicts the killing of a snake (Tiamat) by Marduk (264), similar to the killing of Vritra by Indra. This act of killing a snake is identical to the slaying of the hydra by Zeus and Hercules. Indra slaying Vritra is interpreted as killing the demon snake and releasing water from the heavens. Vritra means any barrier in Sanskrit. Mortimer Wheeler interpreted that Indra was responsible for destroying Indus civilization, and he destroyed the earthen dams across the rivers by starving the Indus people.

Indra stands accused - Mortimer Wheeler

In 1947, Mortimer Wheeler, then Director-General of the ASI, tried to correlate this archaeological evidence with Rigveda, the earliest known text in the subcontinent. He wrote:

The Rigveda mentions pur, meaning rampart, fort or stronghold. Indra, the Aryan war god, is called purandara, the fort-destroyer. Where are – or were – these citadels? It has in the past been supposed that they were mythical. The recent excavation of Harappa may be thought to have changed the picture. Here we have a highly evolved civilization of essentially non-Aryan type, now known to have employed massive fortifications. What destroyed this firmly settled civilization? Climatic, economic or political deterioration may have weakened it, but its ultimate extinction is more likely to have been completed by deliberate and large-scale destruction. It may be no mere chance that at a late period of Mohenjo-Daro, men, women and children appear to have been massacred there. On circumstantial evidence, Indra stands accused.

From- Mortimer Wheeler, "Harappa 1946", Ancient India, 1947. (265)

Indra destroying Vritra was a metaphor

This slaying Vritra was not an earthly event; it is a celestial event (star constellation), a simile to remember the calendar months, which had been misinterpreted as evidence of the physical destruction of dams of Indus valley people by invading Aryans. Note the similarity of this snake slaying event to killing snakes by Arjuna in the khandava forest aided by Lord Krishna in Mahabharat. If the figure of Marduk killing a snake is closely observed, it can be seen that Marduk is killing the snake with the "Vajra" weapon in his right hand, while in the left hand; he is holding the other weapon, "the four winds". The four winds are depicted as "H" shaped weapon (266).

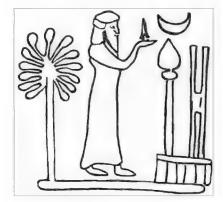


Figure 131:The spear and H shaped weapon indicate Marduk.

The Sumerian seal illustrated here shows a priest worshipping Marduk (266). He is worshipping the spear called "Mar" and "H" shaped weapon. (267)

Indra is identified by wheel symbol and elephant

Indra ruled the world, containing all as spokes (ara) within the felly (nemi) ---- RV.1-32-15

This symbol is in Indus Valley with a wheel on top of Indra. Indra is also known as the Wheel (chakra)



Figure 132:Indra in Indus Valley seal.

Swaminathan says that the Indus seal (fig-132) shows Indra standing on an elephant, identified by a wheel. (268) there are many precursor seals with this theme of hero fighting beasts in heaven. Such motif seals are available in Sumeria, Babylonia, Assyria artefacts and Indus seals.

London Swaminathan - Research Article, Post No.1268; Dated 4th September 2014. (268)



Figure 133:The Indus hero fighting two demons.

The inscription in the seal reads as 'Agni-stoma Yagna – for the soul to ascend to the heaven ☐ – Kavu (Sacrifice) ☐ -Yagna ☐ for the dead man's soul ☑ on

Astaka day 7. The inscription shows that the man shown in the seal is not Indra; he is only an ordinary mortal, dead man's soul on the way to heaven, fighting demons in the form of tigers. But the person shown in figure -133 could still be Indra because of specific identification marks. First is the god is standing on an elephant, second is the wheel displayed on the top of the seal, which is also specific to Indra. Because of these two specific identification marks, the god shown in the seal (figure -132) could be Indra.

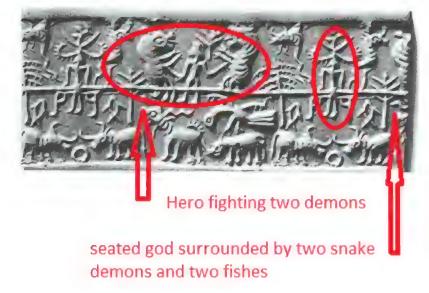


Figure 134:The Harappan 'Proto-shiva' depicted in a Near Eastern seal.

The above-given seal also shows the Hero fighting two demons to reach the god sitting on the right side. It looks like the motif of god/hero fighting two demons is an ancient motif taken over by Indra. The below-given Rig Vedic references show the nature of the war between Vritra and Indra and the release of rainwater; most probably, it was a metaphor for the arrival of monsoon rains after the long scorching summer of India.

"Floods great and many, compassed by the Dragon Ahi, you made them swell and set free, O Hero. Strengthened by songs of praise, you tore apart piecemeal the Dasa, him who deemed himself immortal" – RV. 2-11-2

"Who slew the Dragon Ahi, freed the seven rivers, and drove the cows forth from the cave of Vala" – RV. 2-12-3

"The Dragon attached against the seven prone rivers, where no joint was, you tore apart with your thunder. With all his might, Indra shook the earth, and her foundation as the wind stirred the water with fury. (268)

Striving with the strength, he burst the firm asunder and tore away the summits of the mountains. They ran to you as mothers to their offspring; the clouds, like chariots, hastened forth together. You did refresh the streams and force the billows; you Indra, set free the obstructed rivers". – RV. 4-19-3/5



Figure 135:The Indus seal showing H-Symbol.

The above-given Indus seal shows the 'H' symbol and thunderbolt, which are the weapons of Indra. the 'tilak' symbol indicates the 'Pithru karma' ceremony. this symbol indicates the messenger god who carries the sacrificed animal portion to heaven, which is the portion set aside for god. (There is a second possibility this symbol of could be identifying goddess Meshkhenet.) Together all these symbols narrate the following information, In the 'Pithru karma ceremony', an animal was sacrificed, and a portion of meat was sent to god Indra through the messenger god'.

Frequency analysis

The H-symbol, and its variants, appear 22 times in the list of seals maintained by me (my data does not contain all the seals). Iravatham Mahadevan has treated this H-symbol as a variant of the ladder symbol. (163) Hence, this H-symbol frequency of appearance is not precise. The list maintained by Sundar et al. also doesn't mention this H-symbol because the frequency is less than ten. (164) He had also followed Mahadevan and treated the H-symbol as a variant of the Ladder symbol.

symbol	frequency	Analysis
A	9	This symbol could be a variant of the H-symbol
A	2	The sky- mark above the symbol shows it was a god – Marduk/Indra
H	9	H-symbol
H	2	H-symbol with sky markmeans god in heaven
Total frequency	22	

Chapter -20

Egyptian god 'Heh' in Indus valley civilization

In Egyptian mythology god 'Heh' was the personification of infinity or eternity in the Ogdoad. (181) His name originally meant "flood", referring to the watery chaos that the Egyptians believed existed before the world's creation. (182) The Egyptians envisioned this chaos as infinite, in contrast with the finite created world, so Heh personified this aspect of the primordial waters. (183) (184) Like the other concepts in the Ogdoad, his male form was often depicted as a frog or a frog-headed human, and his female form as a snake or snake-headed human. The frog head symbolized fertility, creation, and regeneration. (185) The other common representation depicts him crouching, holding a palm stem in each hand (or just one), (186) sometimes with a palm stem in his hair, as palm stems represented long life to the Egyptians, the years being represented by notches on it. (184)



Heh, holding a pair of notched palm branches

The God Heh was usually depicted anthropomorphically, as in the hieroglyphic character, as a male figure with a divine beard and lappet wig. Typically crouched with one knee raised, sometimes in a basket—the sign for "all". This god typically holds a notched palm branch (palm rib)in each hand. (187) Occasionally, an additional palm branch is worn on God's head. (184)

God Heh's image and iconographic elements reflected the wish for millions of years of life or rule. 'Heh' became associated with the King and his quest for longevity. The placement of 'Heh' along with a Pharoah's corpse means he will be granting him these "millions of years" into the afterlife. (184) The palm branch symbolizes victory, triumph, peace, and eternal life originating in the ancient Near East and the Mediterranean. The palm (Phoenix) was sacred in Mesopotamian and ancient Egypt, representing immortality. In Christianity, the palm branch is associated with Jesus' Triumphal Entry on Palm Sunday. The above-said narrations show that the palm branch would have been holy with the meaning of 'million years of 'afterlife' for Indus people.





Gate keeper god Bes with feathers in his head

The God shown in the seal presented beside is decorated with a feather. The above-shown God is the gatekeeper god. The inscription in the seal read as 'Yajna – terrible God (number three) -Karkida (crab symbol) – gatekeeper god (Two doors symbol). It is a satisfaction to see that the name of God is mentioned in the inscription. It is a rare occurrence where we can correlate God with the inscription. Earlier, I had given the name

'Karuppa-swami' because the name of God was not known. Now, we can call him 'Bes' with his Egyptian name.

This God may not be 'Heh'. Even though the feather in his headgear resembles the palm branch in the head of god 'heh'. Under Indus valley civilization, the god 'Heh' exhibits two characteristics. The first is the crouched sitting position with one knee raised, and the second is his upraised hand. The below-given seals show those characteristics.



The two seals given beside show the god 'Heh' with the two characters said above. Under modern Hindu religion, this God is known as Ayyappan and is worshipped only in south India, and his famous temple is in Sabari-mala, Kerala. But Hindus are not aware of his Egyptian

antecedents and worshipping him without realizing his absolute powers. He is the God capable of granting a million years of 'afterlife' to a man.

Chapter -21

The Hoe symbol shows the 'seed sowing' ritual.

Abstract:

'Seed sowing' was part of the Hindu funeral ceremony. The next day after the cremation of a corpse, the remaining embers are quenched by pouring milk and water by the eldest son. Later, he collects the left-over bone pieces in an urn. And this ritual is followed by the seed sowing ceremony. Indus seal inscriptions show this ceremony by drawing a 'Hoe' symbol.



Seal picture courtesy - (269)

The above given Indus seal shows a ploughing ceremony conducted in the Indus valley period. This is the only seal which shows the plough symbol; other seal inscriptions only show the hoe. There are two possibilities, and one ploughing ceremony is related to the beginning of the sowing season, inaugurated by Kings (270). The second ploughing ceremony is part of the Smasanacayana ritual (or) Agnicayana ceremony.



Seal pictures courtesy-Book of Sue Sullivan - (269)

The above-given seal picture shows a 'hoe' like instrument, which may relate to the ploughing ceremony discussed here. The 'Hoe symbol' was first identified by Iravatham Mahadevan. (271)

Smasana -cayana ceremony

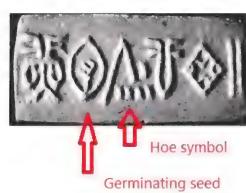
The article maintained by the website Sanathana Dharma.com explains that the funeral party goes to the field site early in the morning selected for the purpose. The spot must be cleared and surrounded by a rope supported by wood stakes. Its surface should be covered with small

stones. On the ground, furrows are opened with a plough drawn by six or more oxen and various seeds are cast into the soil. (272)



Picture courtesy -Jithesh -Athirathram (188)

The above-said ritual of ploughing the Smasana-cayana site is also supported by the narration and photograph given on the website –Athirathram (188). See the above-given picture; people manually plough the ritual site without using the bulls.



In the above-given seal inscription, the 'hoe' symbol is followed by a seedling symbol. The hoe symbol occurs 35 times as per the database maintained by Mahadevan and Sundar. (271) (164)

Symbol pair	Frequency of occurrence
(A	29 times

One important finding is that the above-given symbol pair occurs 29 times, and this is the only pairing of the hoe symbol; it does not pair with any other logo. This combination shows that the hoe ritual is associated with the growing seedling ceremony.

Gillian Evison

Gillian Evison of oxford university had given a detailed account in his doctoral thesis on various ceremonies associated with death in India. This doctoral thesis was submitted in the year 1989. (273) Gillian states the Yadava community and Vaishnavaite brahmin community of South India follow the seed sowing ceremony. Gillian explains that the chief mourner makes a miniature plough and ploughs the spot where the body is cremated, planting nine different seeds. Then they regularly water the seeds to encourage germination.

No explanation for the ploughing of the cremation site and the planting of seeds is available in the ritual books of Hinduism. In Vedic ritual, the mantra accompanying the cooling of the cemetery states that the plants burnt by Agni are sown anew by the chief mourner, and the South Indian practice of planting seeds may represent a survival of an element of the Vedic ritual. (273)

The biggest fear of any Hindu is that his beloved becomes a ghost after death. All the funeral ceremonies are oriented towards preventing this tragedy—the planting of seeds is one such tradition to avoid the Atma (soul) from becoming a ghost. The germination of seeds assures the mourner that the dead person is born again as a seeding. Otherwise, It could have indicated the growth of an embryo in a new womb.

Another critical point to note here is that I have already said that Indus seals and scripts revolve around funeral ceremonies. This hoe symbol further strengthens my earlier observation.

Chapter -22

'Hoof' symbol indicates the Vedic god 'Pushan' (Pan)

Abstract

The hoof symbol appears 59 times as per the database of Mahadevan and Sundar. (163) (164) In Greek mythology, the god with hoofed animal legs was 'Pan'. The Vedic god 'Pushan' had similar qualities of a 'psychopomp'. And the 'hoof' symbol shown in Indus scripts could have indicated 'Pushan'.





The seal presented beside shows the 'hoof' symbol in the Indus seal inscription. The seal inscription reads as below: (Read from left to right). Smasana-Cayana Yajna- for Pushan God -Ka (soul) -Kavu (Sacrifice) – man sacrificed.

See the Greek god Pan having an animal hoof.

Picture courtesy -Wikipedia (261)

Pan

In ancient Greek religion and mythology, Pan was the god of the wild, shepherds and flocks, nature of mountain wilds, rustic music and impromptus, and companion of the nymphs. (274) He had a goat's hindquarters, legs, and horns, in the same manner as a faun or satyr. he was also recognized as the god of fields, groves, wooded glens and often affiliated with sex; because of this, Pan was connected to fertility and the spring season. (261)



Origins

The Rigvedic god Pushan is believed to be a cognate of Pan. The connection between Pan and Pushan was first identified in 1924 by the German scholar Hermann Collitz. (275) (276)According to Edwin L. Brown, the name Pan is probably cognate with the Greek word for "companion". (261)

Pushan

Pushan is a Vedic solar deity and one of the Adityas. He is the god of the meeting. Pushan was responsible for marriages, journeys, roads, and the cattle feeding. He was a psychopomp (soul guide), conducting souls to the other world. He protected travellers from bandits and wild beasts and protected men from being exploited by other men. He was a supportive guide, a "good" god, leading his adherents towards rich pastures and wealth. He carried a golden lance, a symbol of activity. (277) The ideas expressed about 'Pushan' more or less tallies with later day god 'Krishna'.

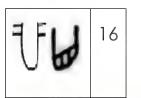


Figure 136: Seal showing 'Pusan

Sastha'

This pair of symbols indicating the word 'Pushan Kavu' appears 16 times as per the data

available in the research paper of Iravatham Mahadevan and Sundar. (163) (164) However, the hoof symbol appears individually 59 times, as said earlier. This frequency is quite significant, which shows the importance of this god 'Pushan' in the Indus valley civilization.

In the seal nearby (fig-136), the 'hoof' symbol appears along with the 'sastha' symbol. This symbol pair read as 'Pushan-sastha'. Additional evidence shows that the 'hoof' symbol indicated a god.

Another notable point is that this hoof symbol appears with the god symbol, who has projections on his shoulders. Earlier, I had explained that this god could be Ninguishzida, a Sumerian psychopomp(fig-137). Anyhow, it tallies with 'Pushan' also, because both of them are 'psychopomps'.



Figure 137: Seal showing Ningishzida.

Chapter -23

'Karuppa Swami' was the 'Gate Keeper God'



Figure 138: Gatekeeper god symbol.

Symbol courtesy – Asko Parpola (162)

This symbol (Grapheme) intrigued me for a long time. I was trying to read each character separately. After many attempts, I realised that all these three symbols should be read together. Reading this grapheme was the first breakthrough to decipher the Indus script. It gave the idea that the Indus script should be read in the ideograph way.

This ideogram conveys the meaning of 'Gate Keeper'. He was the God guarding the gates to heaven. The son of the dead person has to appease this God by a bull sacrifice, then only he will allow the dead man's soul to pass through into heaven. It is a good idea for any religious head; in fact, most religious leaders control the keys to the sky. The best example is the case of "Saint Peter" holding the key to the gates of heaven.

One crucial point to be noted here is that earlier I had assigned various sounds (syllables) to this grapheme. However, it turned out that Indus inscriptions are not written in a 'logo-syllabic' way but in the 'ideographic' (idea) way of writing. Iravatham Mahadevan is also telling that these Indus inscriptions are written in an ideogramic way (278). However, the context in which he is explaining the ideograms is debatable. Mahadevan interprets that Dravidians created all these Indus symbols in their trade transactions with other traders. But my opinion is that these symbols are related to the death ceremony, and excavated Indus sites were necropolises and not metropolises as popularly imagined so far. (279)



Many seals contain this figure of a person holding a stick. Earlier, I read the man with stick grapheme in a syllabic way as 'Palaka' and assigned many possible meanings for those two 'chessboard' squares. Finally, it looks like this ideogram indicates a 'Gatekeeper God'.



Figure 140: Inanimate object gate is holding the stick.

The seal presented beside further confirms this word. Even though the craftsmanship is inferior in this seal, the idea conveyed is clear and loud. Earlier, I could not ascertain the meaning; only this

seal depiction critically conveyed the meaning. See the grapheme; the gate is holding a stick. Is it possible for an inanimate object like a door to hold a stick? This grapheme conveyed the idea that these symbols together indicated a door and watchman.



Figure 141: Gate is looking like a shield.

This seal also shows a similar scene but gives an impression that the god is carrying a shield (Keda). So, the interpretation is doubtful.

Figure 142: Gatekeeper god standing in between the open doors.

Finally, this seal clarifies the meaning of grapheme in a slightly better way; the god is standing in between the open gates. It can be safely assumed that he is a 'Gatekeeper God'. The idea of 'gatekeeper god' still exists in rural areas of Tamil Nadu. These gods are the earliest gods of Indian culture and still survive in small pockets, even with reduced importance.



The 18- Aam padi Karuppu (Tamil God)

The Guardian god of Alagar Malai Temple, Madurai, Tamil Nadu, is known as "18-Aam padi Karuppa swami", which means '18-steps' - Karuppa Swami. The entrance door is kept closed, there are 18-steps behind this closed door, and the door itself is worshipped as God. When the priests open the door once in a year, it can be seen that only one big aruval (Sickle) is planted behind the doors and nothing else, no statues. This God wields an "Aruval" (Sickle), which is a very significant weapon in Tamil Nadu and is considered, in itself, as a symbol of Karuppana Swami himself.



Figure 143:Main door of Karuppa swami temple,

Alagar Malai, Madurai, Tamil Nadu. Reference and Photo courtesy - (280)

The main doors of the Karuppa Swami temple remain closed most of the year. It is believed that Karuppa

Swami resides within the door area and the neighbouring areas. During this time, people worship the door itself as the guardian deity. People smear sandal paste over the doors to reduce the heat of Karuppa swami's Ugram (heat generated due to his power) and make offerings of long forged swords. Some swords are double a man's height and offer a very frightening sight.



Figure 144: See those giant sickles 10-15 feet in height.

However, the door is opened once a year during the Brahmotsava. Special poojas are offered to the open doors before they are closed again at night, never to open for another 365 days. (280) Karuppa Swami also takes part in the temple's day to day running. The accounts of the daily activities are laid before him, and finally, he is also entrusted with the keys of the temple treasury at night. Note that the key is given to this God. Most probably, he was holding the 'Key to Heavenly doors', gradually that idea has been reduced to keeping the keys of a treasury.

The '18 - Aam padi Karuppu' worship has been modified to 'Vaikuntha Ekadasi':

The name 'Karuppa Swami' itself is a nickname; this word means 'The Black God'. God is considered so powerful that people do not say his original name out of fear; such a practice has hidden the original name entirely. No doubt, we are not able to trace out the real name of the 'Gatekeeper God' of the Indus Valley people. Until he reveals his name, let us call him 'Karuppa Swami' (The Black God). (Or) Most probably, the black God's name was 'Muran' as said in 'Padma Purana'.

It looks like this worship of ancient god 'Karuppa Swami' has been transformed into 'Vaikuntha Ekadasi' in Vaishnavism. Read the article on 'Vaikuntha Ekadasi' on Wikipedia. The paragraph is produced as such for ready reference:

"The significance of Vaikuntha Ekadashi is mentioned in the Padma Purana. The legend says that the Devas could not bear the tyranny of 'Muran', a demon, approached Shiva, who directed them to Vishnu. A battle ensued between Vishnu and the demon, and Vishnu realized that a new weapon was needed to slay Muran.

In order to take a rest and create a new weapon, Vishnu retired to a cave named for the goddess Haimavati in Bhadrikashrama. When Muran tried to slay Vishnu, who was sleeping, the female power that emerged from Vishnu burned Muran to ashes with her glance.

Vishnu, pleased, named the goddess 'Ekadashi' and asked her to claim a boon. Ekadashi, instead, prayed to Vishnu that people who observed a fast on that day should be redeemed of their sins. Vishnu thus declared that people who kept a fast on that day and worshipped Ekadashi would attain Vaikuntha. Thus, came into being the first Ekadashi, which was a Dhanurmasa Shukla Paksha Ekadashi." (281)

Heavenly gate (Paramapada Vassal – in Tamil)

The Tamil month of 'Margazhi' is the best of times. During this month, homes add to their decor; the air is filled with music; the cup of devotion overflows, and the gates of heaven open. Vaishnavite shrines celebrate the 'Ekadasi' in the waxing phase of the moon in the month of Margazhi as Vaikunta Ekadasi. Margazhi is considered the 'Brahma Muhurtham' for heavenly beings, and people utilize this period to prepare themselves for union with God. The Ekadasi festival stretches for 21 days in Vaishnavite shrines, with Pagal Paththu and Era Paththu, with the opening of the Paramapada Vaasal (gate to heaven) in between on Ekadasi (eleventh day). (282) generally, this festival falls in December, near Christmas Day.

Tirumala Venkateswara Temple also has a similar concept. Thirumala has an exclusive entrance called Vaikuntha Dwaram that encircles the sanctum sanctorum. The dwaram (passage) is opened only on Vaikuntha Ekadashi, and it is believed that any person who passes through this 'Vaikuntha Dwaram' on this particular day attains salvation. The temple witnesses' a substantial inflow of pilgrims and dignitaries for Vaikuntha Ekadashi.

Demon 'Bes' was the gatekeeper in ancient Egypt.

Bes was a household protector in ancient Egypt. He was assigned with varied tasks such as killing snakes, fighting off evil spirits, watching after children, and aiding women in labour by fighting off evil spirits, and thus 'Bes' was present with Taweret at births. (283)



Figure 145: Image of Egyptian demon 'Bes'.

Picture courtesy -Wikipedia (283)

Images of the deity, quite different from those of the other gods, were kept in homes. Usually, Egyptian gods were shown in profile, but instead, 'Bes' appeared in full-face portrait, ithyphallic, and sometimes in a soldier's tunic, to look ready to launch an attack on any approaching evil. He scared away demons from houses, so his statue was put up as a protector. (283) It is likely, 'Bes' had been introduced into Indus valley civilization and transformed into a 'gatekeeper' god.

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Gate keeper god Bes with feathers in his head

The God shown in the above-given seal is decorated with three feathers, the characteristic symbol of 'Bes'. The above-shown God is the gatekeeper god. The inscription in the seal read as 'Yajna – terrible God (number three) -Karkida (crab symbol) – gatekeeper god (Two doors symbol). It is a satisfaction to see that the name of God is mentioned in the inscription. It is a rare occurrence to correlate God with the inscription. Earlier, I had given the name 'Karuppa-swami' because the name of God was not known. Now, we can call him 'Bes' with his Egyptian name.

Chapter-24

'Kavu' means 'sacrifice' in Indus inscriptions.

Abstract:

The 'U' symbol is the most frequently used in Indus inscriptions. It indicates the word 'Sacrifice'. Asko Parpola has identified that this symbol looks like a cow's head. My opinion is that this symbol looks like a modified form of the 'Upraised hand symbol' of Egyptian Hieroglyphics. This upraised hands symbol stood for the word 'Ka'(Soul) from which the word 'Kau' had been derived.

I have given nine different explanations for this symbol, and finally, the 10th explanation seems to fit this grapheme. (34) Earlier, I attributed the 'Ka' sound to this grapheme, and I searched for different words starting with the 'ka' sound. However, it turned out that Indus inscriptions are written in an 'ideogram' (idea) way of writing, except for a few words. Iravatham Mahadevan also advocated that these Indus inscriptions are written in an ideogramic way. (278). However, the context in which Iravatham Mahadevan explains the ideograms is debatable.

In many inscriptions, the mere 'ka' sound did not explain the meaning of inscriptions. In many places, this symbol stands alone without any additional syllables. Such a character of 'standing alone' means that this symbol of its own has a meaning. Finally, I got an explanation that explains this symbol. This symbol stands for 'Kavu' (sacrifice). (284)Tamil word 'Kavu' means sacrifice; the same word in Malayalam means the 'sacred grove', where such sacrifices are carried out. 'Kavu' is supported by 'Kau' in ancient Egyptian terminologies. The Egyptians believed that the 'ka' (soul) was sustained through food and drink. For this reason, food and beverage offerings were presented to the dead, although it was the 'Kau' within the offerings that was consumed, not the physical aspect. (285) It looks like 'Kau' means 'vital life force'. However, in Indus civilization terminology, it indicates 'sacrifice'.

Further, Asko Parpola in his book that this symbol looks like a cow's head, the top two lines indicating cow's horns and bottom two appendages representing ear lobes of a cow. (286) Most probably, it suggests the head of a sacrificed bull rather than a cow. Even though Asko Parpola says it looks like a cow's head, we should visualize this grapheme as a bull's head because all Indus seals depict only sacrificed bulls, not cows. Nowhere any depiction of a cow is shown in Indus seals.

At this juncture, I would like to add an eleventh explanation for this 'Kau' symbol. It is pertinent to note that the 'Upraised hands' symbol indicated the word 'KA' in Egyptian Hieroglyphics. The 'Kau' symbol could be a modified form of 'upraised hands' instead of Bull's head. Read my article, "Upraised hands symbol meant 'KA' for more information. (34)

The symbol of upraised hands is seen in many instances in Indus seal inscriptions. The same symbol also appears in ancient Egyptian hieroglyphics, which indicated the release of the dead man's 'Ka' (soul) from the corpse to join the 'Ba' (personality) of the deceased person.

There is also a twelfth possibility that this 'U' grapheme could stand for 'Kapala' (skull bone). It looks like that in the Indus Valley civilization period; the blood sacrifice would have been offered in cups made of skulls. The sacrifice cups would likely be made of human skulls. However, there is no clear-cut evidence for that except for the word 'dvi-kapala'. This word 'dvi-kapala' is available in the online Sanskrit dictionary from 'Buddhist-door.com' (287)

The nearby figure shows another allograph derived from the above-given grapheme 'Kavu'. This grapheme has been inserted with the 'dvi' glyph giving a sound 'dvika'. 'Dvika' means 'two-fold'. It is not merely two folds; it also indicates 'dvi-kapala', i.e., the blood sacrifice offered in two pot shreds. (287) (Or) it could be dvi-Kavu, meaning sacrifice meant for two entities, one for a god along with second for ancestors. This kind of 'dvi-Kavu' (sacrifice meant for two entities) is indicated in many seals. In the Sanskrit dictionary, there is a specific word for the sacrifice for two entities. It is known as 'Havya-kavya'. (288)

There are inscriptions where 'three lines' are inserted inside this 'Kavu' symbol; such graphemes indicates that the sacrifice was carried out for three entities. Possibly the sacrifice was carried out to please two gods and one ancestor (Or) it could be for pleasing three gods (Or) it could be for satisfying three generations of Pithrus. Finally, there is the last explanation; it could have meant 'many gods' as had been the practice in Egyptian Hieroglyphics way of writing. Read my article," Number three specifies many gods and also dangerous gods." for more information. (220)

[1111]



Figure 146: Blood sacrifice.

See the sacrifice articles before the tree god; there is something like a human head in the stool. Asko Parpola says it is a human head. (286 p. 260). Asko Parpola states that the two circles like objects seen near the stool could be the hair buns of the sacrificed man. there is a possibility that it could be two small pots. (287) There is a possibility that they are two skull cups in which sacrificed animal's blood has been offered.

There is another similar grapheme that exists with slight modification, which needs to be analysed. This symbol is without any appendages. It probably indicates the sacrificial pot in which the blood of the sacrificed animal is offered before the god. However, it stands for the same word, 'Kavu'. The two-line within the pot indicates the word 'Dvi-Kavu'. Dvi-Kavu means two sacrifices, one for Pithru and the second for gods.

Chapter -25

Kavu-2 -The variant of Kavu symbol

Abstract:

Generally, the word kavu is represented by this **'U'** symbol . It looks like there is one additional symbol for this word, 'Kavu'. The 'wooden frame' symbol also expresses the same idea as the 'kavu' symbol. It is possible that different priests could have used different ideograms to express the same idea. Ideogram is not like an alphabet, and an ideogram is not a standardised one like an alphabet. Hence various ideograms for a single idea are logically possible.



Seal picture courtesy - Book of Sue Sullivan

I saw a documentary film on Arunachal Pradesh, a northeastern state near Assam, India, entirely inhabited by tribal population only. A kind of reserved area for tribal people. People here are animists, still practising ancient rituals. In that documentary, the religious ritual of slaughtering a buffalo was shown. I saw this documentary around the year 2000, and I do not

have any reference for this documentary. Most probably, the documentary was made by the

'Doordarshan', the television channel of the government of India. In that documentary, the buffalo's head was not cut off. But the buffalo was choked to death by a wooden frame like the above symbol.

At this juncture, it is relevant to note that, before sacrificing the animal, the priests play all kinds of tricks before cutting the animal's head. For example, even today, the goat is drenched with water to keep it silent before sacrifice. Finally, the priest will ask the goat, " are you willing to be sacrificed" till the goat becomes quiet, the goat is not sacrificed if it makes a bleating sound. What a great idea? To find a willing victim to be sacrificed. It is pertinent to note that during the Vedic ritual of slaughter of the bull, the the animal's sound is not to be heard. It seems that one or two persons will hold the muzzle also to block the animal from making any sound (Satapatha Brahmana,3.8.1-2). (289) The wooden frame was likely used to choke the animal during the sacrifice ritual to avoid spilling blood. (289)



Statistical analysis of the data available

The data is available from the research papers of Iravatham Mahadevan (163) and Sundar. (164) This 'kavu' symbol occurs 73 times as per the data of Mahadevan and Sundar.

	Symbol pair	Reading of the symbol	Frequency of occurrence
1	以	Karkida Kavu	29 times
2	Ы≪	Karkida kavu	22 times

The symbol pairs in serial numbers 1&2 virtually give the same meaning as 'Karkida Kavu'. The 'karkida symbol' in serial number two has a small tail-like appendage to show the 'da' sound. This symbol is one of the best examples to illustrate the phonetic usage of logos in the Indus scripts.

Another notable point is that this 'kavu' symbol is paired explicitly with the 'Karkida' ritual.

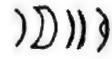
Further, wherever this second kavu symbol occurs, the general kavu symbol is absent. The absence of a regular 'kavu' symbol shows that the priest who used this second kavu symbol is unaware of the first kavu symbol. (or) preferred to use the second kavu symbol instead of the first one. Anyhow, this kavu symbol interpretation gives a meaningful association with other signs.

Chapter -26

'Kedaga' symbol means 'Protection' in the Indus civilization.

Abstract:

Ancient Indus civilization followed many magic rituals. The Indus script shows a shield (Kedaga) like symbol. It could have been an apotropaic magic symbol suggesting protection against evil forces.



The above-given symbols are variants of the ideogram 'Kedaga' (Shield).



Figure 147: Apotropaic wand from Egypt.

Picture courtesy- Wikipedia. (290)

Apotropaic magic is a type of spell intended to "turn away" harm or evil influences, as in deflecting misfortune or averting the evil eye. "Apotropaic" observances may also be

practised out of vague superstition or out of tradition, as in good luck charm or amulets. (290)

The above-given apotropaic wand from ancient Egypt shows a procession of protective deities. Such a wand would have been used in rituals associated with birth and was perhaps used to draw a magical circle around the mother and child. (290). Apotropaic magical rituals were practised throughout the ancient Near East and Egypt. Fearsome deities were invoked via ritual to protect individuals by warding away evil spirits. In ancient Egypt, these household rituals were performed in the home, not in state-run temples. The two gods most frequently invoked in these rituals were the fertility goddess, Taweret, and the lion-demon, Bes.

Objects were often used in these rituals to facilitate communication with the gods. One of the most commonly found magical objects, the ivory apotropaic wand, gained widespread popularity in the Middle Kingdom (ca. 1550 - 1069 BCE). These wands were used to protect expectant mothers and children from evil forces and were adorned with processions of apotropaic solar deities. Likewise, protective amulets bearing the likenesses of gods and goddesses like Taweret were commonly worn. (290)

The relevance of this ritual to Indus civilization is that some of the Indus inscriptions show symbols similar to the above given Egyptian magic wand. (Figure-147). The below given four logos represent the word 'Kedaga' (Protection) (Shield) in Indus inscriptions. All four graphemes are variations of the same idea 'Kedaga' (Protection) (Shield). The fourth grapheme has a loop-like structure within the inner curve side. This loop-like structure is the handle to hold the shield, and this grapheme conclusively proves that the intended meaning behind this grapheme is 'Keda' (Shield).

However, no 'apotropaic magic wand' made of ivory has been found among the artefacts catalogued in Indus excavation sites. The absence of 'Ivory wand' need not be taken as conflicting evidence to disprove this theory because there is a possibility that over a period of time (centuries), the actual usage of 'ivory wand' would have disappeared, and only the concept of 'protection' would have remained. There is another possibility that the grave robbers (Antique robbers) would have vandalized tombs and taken away those 'ivory wands', and nothing was available at the time of official archaeological excavations.



Figure 148: Seal showing 'Kedaga 'symbol.

Seal picture courtesy- (204)

)	Kedaga symbol- meaning protection	\Diamond	The fish symbol means 'Pithru' (Ancestors/ manes)
Ь	Istika – means sacrifice to the desired God.	THE STATE OF THE S	Double offering table- one for gods and second for Pithrus
	Number three means many gods as well as dangerous gods	JF	Kavu- symbol means sacrifice
/	Firesticks symbol indicates the word 'Yajna.'		

The above-given Indus seal inscription shows the symbol of 'Kedaga'. The inscription can be read as follows: (Read from right to left) Istika (desired god) – number three means dangerous God–Kedaga –Yajna – Pithru (fish symbol) – offering - Kavu (sacrifice). The meaning of the sentence is as follows: The Kedaga ceremony was held to protect the dead man's soul from a dangerous god. Name of God not specified. Yajna was performed to please the many gods/dangerous god (Ishta -Devata), and the meat was offered to 'Pithrus' (Ancestors) and Ishta Devata. Double offering indicates meat was offered to gods and Pithrus (Dvi-Kavu).



Figure 149: Kedaga ceremony for Rudra.

Picture courtesy: (204).

The above-given figure-149 shows that the Kedaga ceremony had been conducted to protect a person from 'Rudra'. The inscription can be read as: (Read from left to right): Rudra (Bow bearing God) - Kavu – fifth day –Kedaga – Kavu.

The sentence's meaning is as follows: The sacrifice was carried out to please the God Rudra. (71) Number five indicates the fifth day of the fortnight. The fifth day is assigned to

'goddess Meshkhenet'. (120) It was a Kedaga (protection) sacrifice. Protection against disease-causing arrows of Rudra, pleading to Meshkhenet.

Figure 150: Seal showing god 'Ammit'.

Picture courtesy: (204).

The nearby seal (figure -150) shows a crocodile, whereas the ancient Egyptian counterpart was 'Ammit', Which had a crocodile mouth and Hippo body.



Figure 151: Ancient Egyptian god 'Ammit'.

Picture courtesy: (291).

Ammit ("devourer" or "soul-eater"; also spelt Ammut) was a female demon in ancient Egyptian religion with a body that was part lion,

hippopotamus and crocodile—the three largest "man-eating" animals known to ancient Egyptians. A funerary deity, her titles included "Devourer of the Dead", "Eater of Hearts", and "Great of Death".

Ammit lived near the scales of justice in Duat, the Egyptian underworld. In the Hall of Two Truths, Anubis weighed a person's heart against the feather of Ma'at, the goddess of truth, which was depicted as an ostrich feather (the feather was often pictured in Ma'at's headdress). If the heart were judged to be not pure, Ammit would devour it, and the person undergoing judgement was not allowed to continue their voyage towards Osiris and immortality. Once Ammit swallowed the heart, the soul was believed to become restless forever; this was called "to die a second time". (291)

There is a second possibility that the crocodile may not indicate Ammit, but the crocodile was sacrificed on that day to please many gods. Number three is not associated with any specific god. (120) Number three might have stood for the meaning 'many gods'. (22) The conclusion is that ancient Harappans followed religious ideas similar to ancient Egyptians, and this symbol 'Kedaga'

ancient Harappans followed religious ideas similar to ancient Egyptians, and this symbol 'Kedaga' indicates the concept of 'Apotropaic magic'.

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Chapter -27

Kur symbol indicates 'Netherworld.'



Figure 152: Sumerian 'Kur symbol'.

This tri-foliate pattern indicates the land of 'Kur' as per Wikipedia(commons). (292) It means "land, foreign land, mountain, and the underworld." It is often used to refer to a distant land or the netherworld. In the story of 'Inanna's Descent', 'Kur' is the word frequently used to describe the land of the dead.



Figure 153: Kur symbol (second symbol from the left)

Picture courtesy - (204)

The sign also represents a trio of mountains. (293) In such a situation, the triple mountain symbol used in Indus seals could be indicating the nether world.

See the seal inscription presented beside (fig-154). Kur symbol, as well as triple mountain symbol, appears in the same inscription. That means both characters have different meanings. However, no separate meaning could be identified for the triple mountain symbol so far. This triple mountain symbol needs further verification

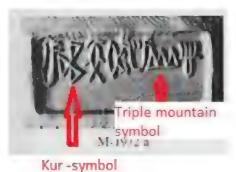


Figure 154: Kur symbol along with mountain symbol.

Chapter -28

Leaf-messenger symbolism

Abstract

Part of the Indus seal inscription symbols can be interpreted with Vedic rituals mentioned in Grihya-Sutra. One symbol indicates a god carrying a walking stick and in a leaf shape. It could be a god or an ordinary man. Reading Grihya-sutra suggests that the Vedic people used a leaf messenger to convey their sacrifice to gods or Pithrus (Manes).



Figure 155: Leaf -messenger.









Figure 156: Variations of leaf messenger.

The above-given figure-156 gives the variations of the leaf-messenger symbol. The wide variety of styles indicates the importance of this symbolism and the frequent use of this symbol for an extended period. In the earlier phase of the IVC, the seal inscriptions contained the simple leaf-like characters shown in figure -156. In the later epoch of IVC, the below-given symbols appear (figure -157). All of them point toward the same meaning and allegory.

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Figure 157: Leaf symbolism -variants.

Now it is time to trace out the link between these above-given symbols and literary evidence available in Vedic texts. So far, Indian historians are under the impression that Indus valley civilization and Vedic civilization are different. Myopic view leads to a situation where physical evidence is available in IVC, but there is no literary evidence. At the same time, there is literary evidence available for Vedic civilization in Rig Veda and other Vedas, but there is no physical evidence. How is such a contradiction possible? A simple explanation is that both cultures are the same. Only the British colonial archaeologist had created this artificial separation. This misidentification has led to absolute confusion, and the time has come to correct this significant error being perpetrated on Indians.

The literary evidence for this leaf messenger symbol is available in Asvalayana Grihya-Sutra. The extract of the relevant portion is being reproduced here for ready reference.

ASVALAYANA-GRIHYA-SUTRA. (294) ADHYAYA - I,

KANDIKA 12.

1 [*1]. At a Kaitya sacrifice, before offering the Svishtakrit, the sacrificer should offer a Bali to the Kaitya.

2 [*2]. If, however, (the Kaitya) is distant, (he should send his Bali) through a leaf-messenger.

- 3 [*3]. With the Rik, 'Where thou knowest, O tree' (Rig-Veda V, 5, 10), let him make two lumps (of food), put them on a carrying-pole, hand them over to the messenger, and say to him, 'Carry this Bali to that (Kaitya).'
- 4. (He gives him the lump) which is destined for the messenger, with (the words), 'This to thee.'
- 5. If there is anything dangerous between (them and the Kaitya), (he gives him) some weapon.
- 6 [*6]. If a navigable river is between (them and the Kaitya, he gives him) also something like a raft with (the words), 'With this thou shalt cross.'
- 7 [*7]. At the Dhanvantari sacrifice, let him offer first a Bali to the Purohita, between the Brahman and the fire.

Footnotes

^178:1 12, 1. There seems to be no doubt that Professor Stenzler is right in giving to Kaitya in this chapter its ordinary meaning of religious shrine ('Denkmal'). The text shows that the Kaitya sacrifice was not offered like other sacrifices at the sacrificer's home, but that in some cases, the offering would have to be sent, at least symbolically, to distant places. This confirms Professor Stenzler's translation of Kaitya. Narayana explains Kaitya by kitte bhava and says, 'If a sacrificer makes a vow to a certain deity, saying, "If I obtain such and such a desire, I shall offer to thee an Agya sacrifice, or a Sthalipaka, or an animal". And if he then obtains what he had wished for and

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'performs that sacrifice to that deity: this is a Kaitya sacrifice.' I do not know anything that supports this statement as to the meaning of Kaitya.

^178:2 'He should make a leaf a messenger and a carrying-pole.' Narayana

Betel leaf or Pipal leaf

Now, it is relevant to verify the given leaf is betel leaf or Pipal leaf. So far, the discussions in IVC is discussing only the Pipal tree, and no thought has been given to the possibility of any other leaf. Now, there is a possibility that the leaf-messenger symbol indicates a Betel leaf also. The website Indian Scripture.com says that in the Hindu marriage ceremony, a ritual called Briddhi-Sraddha is performed. As a part of the ritual, the bride-groom invokes the resting souls of his ancestors. And in the presence of them all, he accepts the bride as his wife. At this instant, thirty-two betel leaves (Paan Leaves) are compulsorily required during the ancestral worship. A senior authority on sacred trees, Sengupta says, "Betel leaf is considered sacramental in Hindu religion. Betel leaf or Paan leaf holds equal importance with other Hindu holy trees.

The above-given discussion shows that the original concept of leaf-messenger of the Vedic time was transformed into a new idea, where Betel leaves themselves are treated as ancestors (Manes). This ritual shows that the leaf messenger was specifically invoked for ancestors (Manes), not any other gods. This Betel-leaf symbolism is evidence of my necropolis theory that all seals indicate rituals for dead people. Indus sites are burial sites and not metropolises as popularly being imagined so far. (1) In her latest e-book, Rekha Rao states that the leaf used in the leaf-messenger ritual is 'Palasa tree leaf'. (179 p. location.4230). Verification of Palasa leaf picture shows that it is a trifoliate leaf, whereas betel leaf is a unifoliate leaf. The leaf messenger grapheme indicates it is a unifoliate leaf with a Betel leaf shape.

Tammuz was a kind of messenger god.



At this stage, it is vital to recollect that "Tammuz" was also a kind of messenger god similar to the role of the leaf- messenger. Earlier, I have written an article about Tammuz; read the article, 'Tammuz as the water carrier in Indus Valley civilization', for more information. (92) However, it

looks like this 'Tammuz –water-carrier-symbol' should be corrected as a messenger god symbol. This water carrier symbol is probably a variant of 'leaf-messenger-symbolism', and this water-carrier-symbol' is likely much older than 'the leaf—messenger symbols.

In addition to the two variants above, there is a third symbol for the messenger god. Sign of a god with a 'curved boot'. The curved boot was equivalent to the flying sandals. In Greek

mythology, the god with flying sandal is the Greek messenger god 'Hermes' (Latin: Mercury).





Figure 158: Variations of god with the walking stick.

Picture courtesy - (162)

The below-given table shows the statistical data on the 'leaf-

messenger' * symbol.

messenger' 🔨 symbol,				
symbol	frequency	remarks		
*	91	Leaf -messenger – with a stick -		
	35	Betel leaf messenger		
4	13	Betel leaf variant		
۵	10	Betel leaf variant		
TA	18	Leaf messenger -Kavu (sacrifice)		
JF\$\$	16	A variant of the above		
9 ×	14	Leaf messenger – Kedaga (shield)		

The above-given table shows the variants of leaf-messenger symbolism. It looks like

that in the earlier period of IVC, the messenger with yoke was in usage, but in the later period,

the same was changed to leaf-messenger symbolism. But the meaning is the same. The leaf messenger symbolism coincides with the arrival of later Vedic ideas.

Chapter -29

'Mat' symbol indicates the word 'invitation' to the Yajna ceremony.

Abstract

Some ideograms in Indus seal inscriptions indicate a mat. The mat logo indicates the seat offered to the gods in the Yajna. More Pithrus had been invited to the Yajna than the 'devatas' in Indus valley seal inscriptions. This act of importance given to pithrus confirms my main theory that Indus excavation sites Mohenjo Daro and Harappa were necropolises and not metropolises as popularly imagined so far.



This mat made of 'Kusa' grass is available on the website Amazon for sale, which shows the continuity and importance of Kusa mat from Indus valley times to present-day India.

Variants of mat logo

The above-given picture shows the variants of the mat symbol, and these variants are as per the book of Iravatham Mahadevan. (163)

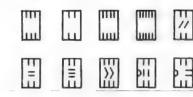




Figure 159: Seal showing mat symbol.

The seal (fig-159) shows the mat symbol along with the Pithru symbol. The 'mat' symbol means the pithru was invited to participate in the yagna. The Majority of the seal inscriptions invite the Pithrus for Yajna, not gods.

invitation to gods in Vedic Yajna

Indologist Jan Gonda has identified 16 steps that are common in all varieties of puja: (2). The first step is 'Avahana' ("invocation"). The deity is invited to the ceremony. And the second step is the 'Asana'. The god is offered a seat. The website "Sanskrit magazine.com" further confirms that the Kusa grass (Darbha) is used as a seat for the priest and gods in Vedic Yajna. (295)

Statistical analysis

This mat symbol occurs 89 times in Indus seal inscriptions as per the data compiled by Mahadevan and Sundar. (163) (164) This high frequency shows the importance of this logo in Indus seal inscriptions.

Indus symbol triplet	Frequency of occurrence
₹ II Q	24

The above-given triplet of symbols occurs 24 times as per the data of Mahadevan and Sundar. This is the only combination which occurs in a significant number. Other combinations do occur with gods logo but in minuscule numbers. This data shows that 'Pithrus' (Manes/Ancestors) were the prominent invitees in Yajnas conducted in Mohenjo Daro and Harappa. This fact confirms my leading theory that Indus excavation sites were necropolises and not metropolises as imagined so far. (279)

Chapter -30

Mountain symbol indicates the 'land of the dead' (Kur)

Abstract

The mountain symbol frequently occurs in Indus inscriptions on seals. Iravatham Mahadevan confirms this symbol as grapheme indicating a mountain. I think that this mountain symbol indicates 'Kur' that is the land of the dead (netherworld)



Indian Historians are making a mistake by treating 'Indus Valley civilization' as a local development within India without any outside influence. This idea harms the research on IVC and decipherment of the Indus script. We have to search for similar ideas in Sumerian civilization. That is the only way for further progress in the Indus inscription decipherment effort.

'Enlil' was the mountain god of Sumerians; he has all the characteristics of God Shiva. He can be called the precursor of the Hindu god 'Shiva'. According to the ancient Sumerian texts, the Sumerian god, Anu, the "supreme Lord of the Sky", had two sons. They were Enki (Ea.), Lord of the Earth and Waters, and Enlil, Lord of the Air and Lord of the Command. These two half-brothers did not get along. Power was divided between two gods and Earth was given to God Enlil to rule over. Whereas the watery realms were given to God Ea. (296)

Enlil was associated with the ancient city of Nippur, sometimes referred to as the cult city of Enlil. His temple was named *Ekur*, "House of the Mountain." Such was the sanctity acquired by this edifice that Babylonian and Assyrian rulers, down to the last days, vied with one another to embellish and restore Enlil's seat of worship. Eventually, the name Ekur became the designation of a temple in general. (297) Grouped around the main sanctuary, there arose temples and chapels to the gods and goddesses who formed his court, so that Ekur became the name for an entire sacred

precinct in the city of Nippur. The term "mountain house" suggested a lofty structure and was perhaps the designation originally of the staged tower at Nippur, built in imitation of a mountain, with the sacred shrine of the god on the top. (297)

Enlil was also known as the god of weather. As Enlil was the only god who could reach An, the god of heaven, he held sway over the other gods who were assigned tasks by his agent and would travel to Nippur to draw in his power. He is thus seen as the model for kingship. (297) The below-given extract is from the Grihya Sutras, Part 1 (SBE29), by Hermann Oldenberg, [1886], at sacred-texts.com (294). Refer to para no.10 given below, which shows that the mountain symbol indicates 'god of Death'.

10 [*10]. After having with (the words), A mountain (i.e. a stone) they shall place between themselves and death, placed a stone to the north of the fire, and having sacrificed with the four (verses), 'Go hence, O death, on another way' (Rig-Veda X, 18, 1-4),

Thus, it can be safely assumed that the mountain symbol indicates god Rudra (Shiva) in the Indus Valley context (God Enlil is the Sumerian equivalent) (294)

'Kur' symbol also indicates the same -netherworld



Sumerian' Kur symbol'

The 'Kur' symbol indicates the land of the dead people in Sumerian civilization. The land of 'Kur' could be either underworld or the mountain top. The nether world was indicated by a trifoliate pattern in the Indus symbol. Read my article on *Kur symbol indicates the land of the dead* for more information (202). This tri-foliate pattern indicates land of 'Kur' as per Wikipedia commons (292). It means "land, foreign land, mountain, and the underworld." It is often used to refer to a distant land or the netherworld. In *Inanna's Descent, 'Kur'* is the word frequently used to describe the land of the dead.



Kur symbol in Indus seal inscription (Second symbol from left)

Picture courtesy - (204)

The sign also represents a trio of mountains. (293). In such a situation, the triple mountain symbol used in the Indus seal could be indicating the nether world.

'Ningishzida' the Sumerian dragon in Indus Valley civilization



Figure 160: Indus God with projections in his shoulder.

See, the above-given figure(fig-160), the symbol of a god with projection in shoulders also appears in Indus seal inscriptions. No such god appears in modern day Hinduism. However, such a god existed in Sumerian civilization; he was called Ningishzida. This evidence shows the link between ancient Sumeria and Indus Valley Civilization. In Sumerian mythology, Ningishzida appears in Adapa's myth as one of the two guardians of Anu's celestial palace, alongside Dumuzi. He was sometimes depicted as a serpent with a human head. (298)



Figure 161: Ningishzida in human form as well as in dragon form.

Picture acknowledgements: (299)

The above-given drawing (1928) from a cylinder seal of King Gudea of Lagash, ca. 2100 B.C., shows Ningishzida in a human form with serpent-dragon heads erupting from his shoulders. The second manifestation of Ningishzida is the four-legged beast with horns and wings shown in the left side corner. (299) (300)

217

Ningishzida has the "serpent-dragon" heads erupting from his shoulders indicating he can alternately assume the form of a walking four-legged, winged and horned dragon. He presents a human petitioner, King Gudaea of Lagash in ancient Sumer, to a seated god holding a vase of flowing waters, "the water of life" (seated on a throne of flowing waters). This God may be Enki (Ea), the Sumerian god of Wisdom and Knowledge (Akkadian: Ea), whose main temple was at Eridu. (299)



The serpent of Garden of Eden

The article of Walter Reinhold's explores in depth the various gods which were fused together and recast as Eden's Serpent (301). In Sumerian myths Enki of Eridu bears the Sumerian epithet *ushumgal*, meaning "great-serpent-dragon" and it is he who plants a great fruit tree in his garden at Eridu called the Mes-tree and another wondrous tree called the Kiskanu. He is described in Sumerian hymns "as the great dragon" (*ushumgal*). He is portrayed as the creator of mankind. He is the god of wisdom, who bestows knowledge on mankind at Eridu. He allows the man (in the form of Adapa) to obtain forbidden knowledge reserved for the gods but denies him and humankind immortality. Enki (Ea) is one of the several prototypes later transformed into Eden's serpent (301).



Figure 162: Indus Valley 'Ningishzida.'

The relevance of this above-given discussion is that the same 'dragon'also appears in Indus Valley seals. See the bull figure in the seal shown beside; it has all the characteristics of 'Ningishzida' of Sumerian civilization. The only difference is that the appearance of Bull is dominating the Indian Ningishzida, whereas dragon figure is dominating in the Sumerian civilization.

Instead of verifying the parallelism available in nearby cultures, Indian archaeologists promote 'Local Origin theory' and trying to develop entirely new ideas, that could not be verified. This narrow approach is one of the reasons for the non-decipherment of the Indus script so far. Ningishzida was a kind of mediator God who introduced the dead person before the God of death for favourable judgement. It looks like that the bull played such a role in Indus civilization. And this

idea lingers on as on today in the form of bull worship, that is the 'Nandi', the vahana of God Shiva (302).

Ningishzida had 'double roles' like some heroes in movies. His first form is the animal form, the 'dragon', and a second form is a human form with dragons projecting out of his shoulders. Further to explain this point, he had the capacity of transforming himself into a human shape and was able to talk. This ability of speech was given to him so that he would be able to present the case of a dead man before the god. Similar was the character of the Indus civilization bull. The bull was sacrificed because then only the bull would reach heaven and convey the people's prayers to gods in the sky (302). That was unfortunate for the bull because the bull had to die to convey the message to God.

The bull (Ningishzida) is clear-cut evidence which shows that the Sumerian civilization had influenced Indus valley civilization. Following up such Sumerian religious idea in the Indus valley civilization context, will immensely benefit the decipherment efforts of the Indus valley seal inscriptions. But unfortunately, Indian historians and archaeologists are not following up the lead in this direction. The only person, who consistently searches for correlation with Sumerian civilization, is Asko Parpola. (162) (303)The other person, who has similar idea of linking IVC to Sumerian culture is Vijayendra His ideas can be seen in his book 'The Harappan script: A new perspective' (304).

The other possibility is that the dragon form of Ningishzida seems to be the 'Vahana' (Vehicle) of the god. In Hindu mythology, all gods can be easily identified by their respective 'Vahana'. The Western Scholars are not aware of this concept and maybe concluding that the dragon is the 'double' of the God, whereas in reality dragon may be the vahana of the god.



Figure 163: Picture showing decorated bull.

Picture courtesy - Isha Foundation, Coimbatore, TN.

The above-given picture shows a decorated bull taken around by the bull keeper. It is not an ordinary bull; it is a well-trained one. The bull keeper uses the bull as a medium to consult the dead ancestor or gods in heaven. The bull is considered as a messenger of God Shiva. When the devotee asks a question, the bull will say 'yes' or 'no' by shaking its head. The bull will shake the head just like a human being. The bull answers the question based on the cue given by the bull-keeper. The bull-keepers have some secret sign language, through which the bull-keeper communicates with the bull, which will not be visible or perceptible to other ordinary onlookers. Hence, the answers given by the bull will look appropriate to the questions asked.

What is the relevance of producing all these details? It looks like bull worship was widely prevalent in ancient India from the IVC period onwards. It was believed that the bull would convey the prayers of a devotee to God. I have seen people whispering their prayers in a hushed voice into

the ear of the bull statue (Nandi) in front of God Shiva temple. Bulls would have been maintained in ancient IVC temples like Aphis bulls in ancient Egyptian temples. The bulls would have acted as a medium of communication with Gods. In turn, gods would have sent back the messages and remedies to the devotee through the bull. The relevance of producing the above-given details is that it could be the Ningishzida worship, which has declined, but still survives in the form of a decorated bull even now in India.

Chapter -32

Number one (stick symbol) could be indicating the Agnoukaran Yajna.

Abstract:

The single stroke symbol appears many times in Indus seal inscriptions, and it could be the symbol indicating Agnoukaran Yajna, which was practiced during the Rig Vedic period. In the shraddha ceremony, one stick will be offered in the Yajna fire. It is not clear why the stick was offered? In Egyptian hieroglyphics, this single stroke indicated a 'determinative' symbol. It also indicated the word 'command'.



Figure 164: Seal inscription showing single stoke symbol.

The nearby seal (fig-64) shows a single stroke symbol followed by the '*Pithru*' (Manes/dead ancestor) symbol and Kavu (sacrifice) symbol. Gardiner's dictionary gives a reasonable explanation about the single stroke symbol. Extract of the explanations given in Gardiner's dictionary are as given below:

- 1. Generally, this single vertical stroke follows an ideogram to indicate the logogram, not phonetic sound.
- 2. Sometimes, the vertical stroke is either before or after the ideogram.
- 3. Sometimes, the vertical stroke is used to modify the phonetic sound also.
- 4. Occasionally, it serves merely to fill the gaps.
- 5. The Single stroke is sometimes used as a slash (/) to indicate dangerous human beings/gods.
- 6. It could be indicating number one also.

The above usage shows the complex nature of the vertical stroke. Hence the difficulty in reading the ideograms with a single stroke. I tried all these possibilities in reading the inscriptions; none fits satisfactorily. However, one explanation works very well. This vertical stroke symbol indicates the stick offered in the fire in the *Agnoukaran* ceremony. It was a kind of *Shraddha* ceremony followed during the Rig Vedic period. This practice of Shraddha has evolved over a while. This practice has changed over a period of time, and it can be classified into three historically established phases. (305)

The website *futurepointIndia.com* informs that during the Rig Veda period, the first phase of this shraddha ceremony was called 'Agnoukaran.' During the Rig Vedas time, a deceased ancestor was worshipped in the forms of Samidha (a kind of wooden stick) and Pinda (rice balls) and offered in the Sacrificial fire. An offering of the stick was practised for ages, and even today, those who follow the Rig Veda school of thought practise the same. (305)

On the same issue, other websites state that the stick was offered in the Yajna fire but did not explain the reason for offering the stick. The website mentioned above alone says that a deceased ancestor was worshipped in the forms of Samidha (wooden stick). This 'offering of sticks' fits well with the Indus seal inscriptions. Another notable point is that all the articles on Agnoukaran inform that it was practised in the Rig Vedic period. It is crucial information because it confirms that IVC was a Vedic civilization and could have coincided with the Rig Vedic period.



Figure 165: Vertical stroke indicate 'Agnoukaran' ceremony.

In this seal shown nearby (fig-165), the 'vertical stroke' indicates the *Agnoukaran* ceremony.

))	y	SS	4	ሧ	J
Single stroke/ stick symbol	Kedaga symbol	Firesticks symbol	Water symbol	Offering table	Ningishzida	Kavu
Agnoukaran ceremony	Protection	Yajna	Might have indicated god Varuna	An offering made to a god	Messenger god	sacrifice

The inscription in the seal indicates that a 'Kedaga Yajna' was performed for the messenger god. Messenger God Ningishzida appears as the 6th symbol.



Figure 166 Sealshowing: Small vertical stroke.

Two vertical strokes appear in the seal presented nearby (fig-166) —first, a long stroke followed by a minor vertical stroke. The second short vertical stroke stands for the word 'Yajna'. The first long vertical stroke stands for the ritual of offering 'samidha' stick to Pithru in the Pithru karma ceremony. It is not clear why the stick is offered? May be to be used as a walking stick?

In his Facebook page, Pandit Manish Shrimali, Jodhpur, Rajasthan, India, says that during the end period of Rig Veda, the first phase shraddha ceremony involved the offering of a 'samidha' (a wooden stick) and *Pinda* (rice ball) in the sacrificial fire. (306) He does not explain why the stick is offered. It looks like this practice ended with Rig Vedic period, not being practiced now. I am from Tamil Nadu, and I am sure that offering sticks are not being followed in Tamil Nadu. But

such a practice may be surviving in North India, but I am not sure. One crucial point to be noticed here is that Indus seal inscriptions coincide with Rig Vedic period.

Stick symbol could mean punishment/penalty, Token of indulgence.

Stick symbol could be appearing with many meanings in Indus seal inscriptions, and it could be indicting punishment/ Penalty. 'Punishment' was my earlier explanation for the stick symbol. Now, at present, the most plausible explanation is the 'Agnoukaran' explanation. However, the punishment explanation shall also be retained until a finality is reached on this issue.



Figure 167: Seal inscription showing stick symbol.

In the seal inscription shown beside, the stick symbol is followed by the 'Pithru' (Manes/dead ancestor) symbol. The Sanskrit word for 'stick' is 'Danda'. 'Danda' means 'punishment/penalty' also. Here the stick symbol could have been used in the rebus principle. The inscription should be read as" danda- Pithru-Kavu". The sentence's meaning is," Penalty (for

ignoring) Pithru – sacrifice". The Sanskrit word for 'stick' is 'Danda'. 'Danda' means 'punishment/penalty' also. Here the stick symbol could have been used in the rebus principle. The inscription should be read as" danda- Pithru-Kavu". The sentence's meaning is," Penalty (for ignoring) Pithru – sacrifice".



Figure 168: Penalty paid to the Pithru.

The inscription shown beside reads as," Danda-growing embryo-beehive". The meaning of the writing is," Penalty (Sacrifice performed) -growing embryo (seeding within a circle- Pithru) -The Beehive ceremony (Beehive)". (307)The penalty paid is one Bull sacrificed.



Figure 169: Inscription shows another example of the 'Danda" symbol.

Inscription in the above-given seal is analysed below in the table form. (Read from left to right)

Symbols	X	\mathbb{X}	J	Q.	J	大
Identification of symbols	crab	Crab symbol with stick symbol across	Head of the sacrificed Bull	fish	Kavu	man
Sanskrit words for objects identified	Karkida	Karkida+ Danda	Kavu (Tamil)	Matsya	Kavu	manushya
Sounds applied	Kar	Ki + Da				
meaning	Both these columns should be read together as Karkida	Both these columns should be read together as Karkida	Kavu – means sacrifice	Fish indicates Pithru here.	Sacrifice	Man sacrificed

The inscription should be read as, "Karkida –Kavu- Pithru - Kavu –Man-sacrificed". The 'Danda symbol' has been used as a logo-syllabic sound modifier, not as 'punishment'.

The meaning of the sentence is as given below:

"Karkida – month festival –Sacrifice. Sacrifice meant for satisfying Pithrus. And a Man was sacrificed". 'Fish symbol' indicates the 'Pithru' here. Read my article on 'fish symbolism' for more information on this issue. (84) The relevance of the discussion here is that the Danda symbol (Stick symbol) is not appearing with the meaning of punishment or penalty here. The stick symbol only gives the sound 'Da' to the word 'Karkida' here. The above explanation is one example to show that the Sanskrit language influenced the Indus inscriptions. Read my earlier article on 'Sanskrit influence on Indus script' on Academia.com (102) for more information.

Egyptian Hieroglyphics explanation

There is a possibility that Egyptian hieroglyphic influence could be on this stick symbol. In hieroglyphics stick sign meant the word 'command'. That is the stick carried by the soldiers of Pharaoh, who enforced the commands of Pharaoh. In the Indus seal inscriptions, the stick symbol could have meant 'command' to the evil spirits (troublesome Pithru) not to return and trouble the living persons.

Statistical analysis of the stick symbol frequency occurrence

The data used in this analysis is extracted from the research paper of Sundar and Iravatham Mahadevan. (308) Analysis of data reveals the following points. This stick symbol appears 149 times in the Indus seal inscription, and it is a significant frequency. The stick symbol appears with the following combinations.

Symbol pair/triplet	meaning	frequency
	Agnoukaran – messenger god	12
II	Agnoukaran Yajna	10
lu�	Smasana-cayana Yajna - agnoukaran	10

Even though the stick symbol appears 149 times in Indus seal inscriptions, it does not yield a good meaning. The 'command' message was probably sent through the messenger god. The stick symbol appears with the messenger god 12 times. The word 'Agnoukaran Yajna' fits in the remaining two combinations. The conclusion is that the stick symbol could have indicated the 'Agnoukaran Yajna'.

Chapter -33

Number two - indicate Dvi-Kavu

(sacrifice for two entities)





In the seal inscription shown beside, the red arrow indicates the two vertical lines symbol. This symbol might have indicated 'Dvi-Kavu', which means sacrifice meant for two entities. Generally, it was a single bull sacrificed but intended for a god as well as Pithru. But here in the above-given seal, it is likely that a rhino was slaughtered.



The above-given seal shows the Dvi -Kavu symbol on the reverse side of the seal. This

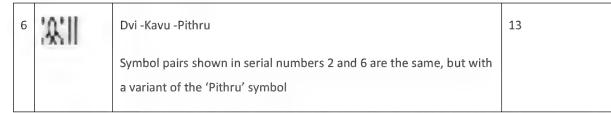
symbol, 'Dvi-Kavu' occurs alone in solus position 74 times. (163) (164) Significance of this information is that this symbol alone has a specific meaning without joining other symbols. The word 'Dvi-Kavu' suits very well. This is one of the earliest symbols, gave me an idea that Indus script could be based on the Sanskrit language. At the beginning stage of my research work, I was searching for the Sanskrit dictionary randomly for words suitable for Indus symbols. The word Dvi Kavu was the first word, which I got through the Sanskrit dictionary.



The inscription in the miniature tablet (fig-170) shows the word 'dvi-Kavu' alone. This stand-alone position of this word is very significant, as mentioned above.

Figure 170: Miniature tablet.

1	Symbol	Reading of the inscription	Symbol pair frequency
2	UII	Dvi- Kavu	78
3	QII	Dvi- Kavu- Pithru	76
4	UII	Dvi- Kavu The symbol shown in serial no 1 and 4 is the same, with a variant of the Kavu symbol.	42
5	1100	Bangle -Dvi Kavu (Bangle Goddess is Kali)	34



Dvi – Kavu occurs at high frequency with the 'Pithru' symbol (89 times 76+13), which confirms my interpretation that dvi -Kavu is a sacrifice meant for Pithrus and gods put together. One notable point is that the word 'Dvi -Kavu' occurs 34 times along with bangle Sastha (female goddess - Kali/Gauri). No other god is mainly associated with 'dvi-Kavu' in a high frequency. The above given statistical analysis shows that the word 'Dvi- Kavu' provides a meaningful association with various other symbols. All the data is extracted from the research work of Iravatham Mahadevan and Sundar. (163) (164)



Figure 171: Example for 'Dvi-Kavu.'

The nearby seal (fig-171) shows Pithru and goddess Kali, followed by the 'Dvi- Kavu' symbol. This seal inscription is one of the best examples, indicating that an animal was sacrificed for both Pithrus and god.

Chapter -34

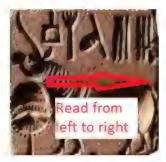
Number three specifies 'Many gods' and also 'Dangerous gods.'

Even though the number three looks very simple, I had great difficulty understanding the meaning of the number three. The standard regular meaning of 'Numeral number three' did not fit in many situations while reading the Indus seal inscriptions. Finally, the meaning became loud and clear after finding the close affinity between Egyptian Hieroglyphics and Indus script.

In Egyptian Hieroglyphics, the number three does not merely stand for 'Numeral number three' alone; it also stands for the additional meaning of 'many gods'. Number three also stands for the word 'Dangerous gods'. After understanding the Egyptian hieroglyphic idea, the meaning of

'number three' in the Indus script also became apparent; the purpose is the same as used in Egyptian hieroglyphics.

This correlation shows the fact that the Indus script was fundamentally developed by Egyptian priests and scribes, with later-day modifications by Sumerian priests and Vedic priests. Thus, the influence of three great civilizations can be seen in the Indus script. Indus valley civilization was a composite culture, not merely a sectarian culture.

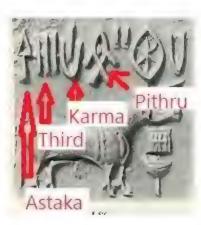


The seal presented beside shows a typical example of the confusing nature of 'number three'. Number three appears twice in a sequence without any other indication. What could be the meaning? The 'first three' can be read with the preceding symbol 'honeycomb'. It may be read as the 'Third honeycomb ritual.' It has been used as a simple numeral in this place. Coming to the

second 'number three', what could be the meaning? Only the Egyptian hieroglyphic explanation of 'many gods' explains the situation. Now, it can be understood that 'Honey comb ritual and offering was made to many gods.'. there is second possibility the number three could have indicated the dangerous gods also.

In the seal presented nearby, the number three can be read as 'third -Pithru- Kavu'. Or the second interpretation as' Karma – for -three – Pithrus. In both the ways, this symbol has been used as a numeral.





In the seal presented nearby, the inscription can be read as third Astaka. There are three Astaka ceremonies in any given calendar year. That is every fourth month; there is an Astaka ritual for Pithrus. This word third Astaka indicates the last Astaka ritual of the year. The other possibility is that the Pithru karma had been done for 'three Pithrus'. Generally, Pithru karma is done for three Pithrus, and there is no need to specify that again. Here also, the number three has been used as a numeral.

Again, the number three has been used confusingly in the seal presented nearby (fig-172). It could be a Pithru-karma ceremony for three Pithrus (or) the third Pithru -karma ceremony. On the other hand, it could be the 'third protection Kavu' for many gods. The number three could have indicated 'many gods' and dangerous gods.



Figure 172: Inscription showing number three.

In the seal presented nearby, the number three has been written differently, two strokes and one stroke down below. Again, Egyptian hieroglyphs come to explain this symbol. In hieroglyphics, this symbol means 'dangerous gods', and it is too dangerous even to mention the name of the god.

This kind of 'fearfulness' is a typical problem of reading Indus script inscriptions. Already, we are not able to understand the meaning of Indus inscriptions; under such a situation, the Indus scribe is afraid of even mentioning the name of the god. Then, how will it be possible to read anything?



The god too dangerous to be written

I have already discussed the problem; in the article, 'Karuppa-swami was the gatekeeper god'. (70) Even today, the gatekeeper god of Tamil Nadu is called 'Karuppa-swami' without mentioning his real name. His name has not been spelt out for centuries, and the name has been forgotten. Now, we know him only as of the 'The Black God' (Karuppa-swami). The same is the situation here; no name of the god is mentioned in the seal inscription out of fear, hence no possibility of understanding the nature of the ceremony mentioned in the seal.



Figure 173: Inscription showing 'dangerous' symbol.'

The seal inscription shown beside (fig-173) three horizontal lines are drawn within an oval-shaped circle. Again, Egyptian hieroglyphics come to the rescue here. If three lines are drawn horizontally, it also means,' Too dangerous to mention'. Refer to Gardiner's Egyptian hieroglyphic list for more information. It is necessary to note various signs, at this stage, which means, 'Too dangerous to be written'. Details are taken out of Gardiner's sign list and tabulated as given below:

Detail of sign/symbol	Gardiner's hieroglyphic list reference	Meaning of the glyph
111	number Z-2	Plural, majority, collective concept
	Z -2A	It can be used as a replacement for signs perceived
111		to be dangerous to be written
111	Z -2C	Nothing is mentioned in the Wikipedia list but falls under the same category – too dangerous
_	Z -3A	Nothing is mentioned in the Wikipedia list but falls under the same category – too dangerous
000	Z-3B	Nothing is mentioned in the Wikipedia list but falls under the same category – too dangerous
11	Z -4	It can be used to replace signs perceived as dangerous to be written.

Table 10:Signs list and meanings are taken out of Wikipedia.

The above-given table shows a general idea about various signs which are too dangerous to mention. The overall conclusion is that the Indus script follows the Egyptian hieroglyphic way of writing, and Indus civilization is highly indebted to Egyptian civilization in its foundation and progress.

Chapter -35

'Pitchfork' symbol indicates 'offering table.'

Abstract:

Earlier, I was under the impression that the 'pitchfork' like symbol could be a weapon. But it turned out that the 'pitchfork' like symbol indicates the 'offering table'. A similar hieroglyphic symbol appears in Egyptian civilization with a similar meaning. This correlation shows that ancient Egyptian hieroglyphics writing influenced Indus script writing.



The above-given 'comb' symbol indicates the offering table in a vertical position. I have written a separate article for this symbol. Read the following article for more information. 'The comb symbol indicates the word offering.'



The above-given symbol shows a tail to the 'offering table'. Generally, tails are characteristics of the gods. This tail creates confusion. It needs to be verified. But this offering table with a tail appears in a small number of seal inscriptions. The frequency is less than ten. Hence, Sundar *et al.* has ignored this symbol in their listing. (308)That shows the frequency of occurrence of this symbol is less than ten. On further analysis, the idea gets clarified. It looks like it is not a tail, but it is the 'hand' of the 'KA' symbol, which had been merged. The following logo explains the idea very well.



The above-given logo explains better the idea. In this grapheme, two logos have been merged. KA symbol has been combined with 'offering' symbol. This composite logo stands for the meaning 'offering to KA'. 'KA' is the dead man's soul in the form of a bird, as per the Egyptian idea. The same thought had been followed by the Indus valley civilization people also.

Statistical analysis of this offering symbol

First of all, I have to acknowledge here that the statistical data discussed in this article is extracted from the research paper of Sundar et al. Details are as follows:

Logo	meaning	Frequency of occurrence of logo
4	Single offering	132
#	Double offering	38
	total	170

The above-given data shows that this offering table logo had appeared 170 times in the Indus inscription data as per Mahadevan and Sundar. (308) (163) This frequency is relatively high and significant. This high frequency indicates it is a commonly used word, which is confirmed by the following analysis table.

Logo-pair	meaning	frequency
众 ሞ	Offering to Pithru	76
"	Offering to Ningishzida the psychopomp	40
" \\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	Karkida -offering	22
JFv#	Offering to 'KA' -Kau (Sacrifice)	20
T	Growing embryo / Mother goddess offering	15

All the above-given logo pairs yield meaningful interpretation, as explained in the analysis table.

The frequency of triplets with offering table combination

The frequency of	tripicts with offering	table combination
Triplet of logos	Reading	frequency
₹	Offering to Ningishzida (psychopomp) -Kavu	36
ተ ጥ	Offering to Pithru on the Ashtami (eighth) day (Day of Rudra)	21
♦ ₩₩	Karkida month ceremony offering to Pithru	20
<u>Q</u>T	Mother goddess offering to Pithru	15
₩�	Offering to Pithru and Yama/Varuna/Osiris, the chair logo indicates 'Yama' or Varuna.	13

The analysis of triplets yields meaningful results. The Majority of the offerings were oriented towards Pithrus (Fish logo). This result confirms my theory that Indus Valley excavation sites were

necropolises, and ancestor (Pithru) worship was carried out in those places. Another finding is that the offering was also carried out to Ningishzida and Yama . The chair symbol identifies Yama. The fourth day of the fortnight of a calendar month is assigned to Yama. Read my article under the heading," Indus script numerals indicate various gods as per calendar days" for more information on gods assigned to various days of a calendar month. (221)

Chapter -36

Plummet is a kind of amulet

Abstract:

I have already said that many of the Indus symbols resemble Egyptian hieroglyphs, and there is a close connection between these two writing systems. The Egyptian priests and scribes likely arrived first in the Indus valley, followed by Sumerian priests and Vedic priests. The Indus symbols show a composite culture of all these three great civilizations, and the Indus civilization was an amalgamated culture 3500 years back. The above-given plummet symbol is another example of Egyptian influence. This kind of plummet amulet was inserted in mummy wrappings. Egyptians believed that such a plummet amulet would bring in 'balance' in their next life.

Variants of Plummet symbol









The above-given picture shows variants of the Plummet symbol as per Mahadevan. (163)

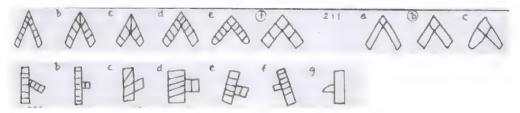


Figure 174 variants of plummet symbol

The above-given picture (figure -174) shows variants of the plummet symbol. These logos are taken from the book of Asko Parpola. (286)

The seal presented beside(figure -175) shows the plummet symbol. The inscription read as 'Plummet Kavu', that is a sacrifice on the occasion of insertion of plummet amulet in the body linen wrappings of a mummy.

Isabel Stunkel of the metropolitan museum, New York, says an amulet is an object believed to have specific magical properties. The primary function of a charm is magically bestowing that magical power on its owner. This magical power was obtained by a combination of several aspects, such as the amulet's shape, decoration, inscription, colour, material, and words spoken over the piece or acts performed with it. Amulets/charms were usually worn or placed on the body to transfer their powers directly to the owner.



a 175 saal shawi

Figure 175 seal showing plummet symbol

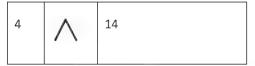
Often amulets were pierced or provided with a loop, which allowed their use as pendants on a necklace. (309)

When used for the dead, they were placed on the mummy or in between the mummy's bandages. At the same time, the amulets are often small, ranging from two to six centimetres. (309)Ancient Egyptians manufactured amulets in the shape of a plumb bob or plummet. They

included these plummet amulets in the mummification process because they believed it would bring balance to their next life. (310) (311)

Statistical analysis

Statistical alialysis			
s.no	symbol	Frequency of occurrence	
1	\wedge	35	
2		20	
3	A	15	



The above-given table shows the frequency of occurrence of plummet symbol as per data available from the research papers of Mahadevan and Sundar. (163) (308) The frequency occurrence of these symbols are relatively high; hence it can be assumed that it was one of the vital rituals during the mummification process. It might have indicated some god. But Egyptologists have not yet identified any specific god for this symbol.

₹	23
び事	17

This symbol pair ' **Plummet Kavu'** occurs 40 times. This frequency is relatively high. The meaning of this symbol pair is that animal sacrifice was carried out during the ritual of inserting the plummets in the linen bandages of the mummy. Mummification was quite a long process, and it would take 40 days for the mummy to dry up; after that, the wrapping of mummies with cotton bandages would take place. It is logical to sacrifice a bull in such a situation because everybody needs some sustenance and nourishment during this mourning period. The sacrifice of a bull could have sustained both mourners and the priests.

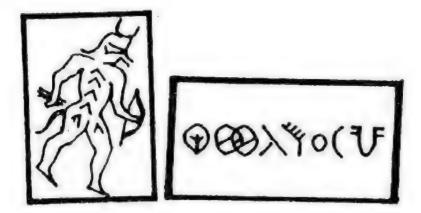
235

Chapter -37

"Rudra" was the most important God of the Indus Valley Civilization.

Abstract

Earlier, I had given the name of 'Karkinos' (Greek name) for the God who carried the bow and arrow. Now, the time has come to correct the title of this God as 'Rudra'. After due verifications, I am reasonably convinced that this God is Rudra, a Rig Vedic god and a precursor to later day 'Shiva'.



Reference and acknowledgements to Asko Parpola, Page .no.234, Deciphering the Indus Script (Book). (312)

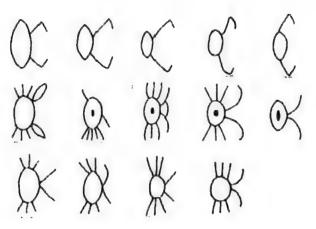
The above-given pictures show a male figure of a hunting god, engraved on a copper tablet, found from Mohenjo Daro. The explanation given by Asko Parpola is that this figure could be the image of hunter god Rudra. The backside of the same plate contains some inscription, which could be the name of God.

Earlier, I read the inscriptions in a syllabic way (giving sound to symbols). Still, no specific name of God appeared either in the Dravidian language or the Aryan language. Iravatham Mahadevan observed that Indus inscriptions are written in 'Ideogramic way' (Idea). (313) I applied the same 'Ideogramic' principle to Indus symbols, and a proper meaningful interpretation emerged to the name of this God.

The crab symbol could be indicating -' Rudra.'



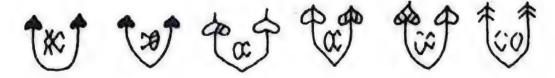
The above-given symbols mean the crab, the crab constellation and a god. Asko Parpola has named the god 'Grahaka' (312). Grahaka is the other for Rudra as said by Asko Parpola. My opinion is also on the same line, the crab symbol indicates God rudra. However, there is a possibility, the IVC people could have called this god as 'Karkinos', because the word' karkida' month is still being used in India. (314)



Symbols courtesy - Asko Parpola (312)

The above-given picture shows the variations of the crab logo; where ever these symbols appear, it should be read as 'god Karkinos/ Rudra' or 'month of Karkida.'

236



Symbols courtesy - Asko Parpola (312)

This God Karkinos/ Rudra lives in the Pipal tree. The Pipal tree symbol indicates the tree in which Rudra typically resides. He is a village god and called 'Muneeswaran' in South India. Refer to the article, 'Three different tree gods of IVC' for more information (315).'



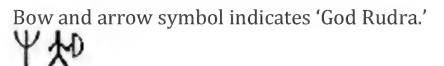
Symbols courtesy – Asko Parpola (312)

The above-given crab symbols variants also indicate the 'god Rudra'. All these variants show that God Rudra was the most popular God of IVC.

The Karkida symbol also indicates the 'Karkida month.'

The new moon day in the month of *Karkidakom* (July-August) is the time for the '*Karkidaka Vavu*' ceremony in Kerala. This ritual is famous for *Bali* (Sacrifice/paying homage) to the departed soul of ancestors. It is believed that the souls will attain salvation if *Bali* is performed on this day.

Therefore, Karkidaka Vavu became famous for performing *Bali* to ancestors. Thousands of people will throng on the riverbanks and beaches to offer holy prayers and *Bali* for the departed souls of their fathers. In North Kerala, it is believed that the dead souls will visit the homes on the day of Karkidaka Vavu.



God Rudra has been depicted as carrying a bow. The branch symbol stands for the word "sastha", meaning "god". It is a composite symbol, and both these symbols should be read together as 'Rudra Sastha'.

Rudra is called 'the archer' (Sanskrit: Śarva) (316), and the arrow is an essential attribute of Rudra. (317)The word is derived from the Sanskrit root śarv- which means 'to injure' or 'to kill'. (316) The names *Dhanvin* ('bowman') and *Bāṇahasta* ('archer', literally 'armed with a hand-full of arrows') (318) (319)also refer to archery. (320)

Rudra was a relatively minor Vedic god and one of the names of Śiva, a major god of later Hinduism. Śiva is considered to have evolved from Rudra, and the two share a fierce, unpredictable, destructive nature. In the Vedas, Rudra is known as the divine archer. He shoots arrows of death and disease and has to be implored not to slay or injure in his wrath. (321) The most critical role of rudra is disease and death, and his arrow causes them; because of that, he was the most feared god of the Rig Vedic period.

Along with the above-given symbols, some other symbol is also indicating 'God Rudra'. That symbol is as given below:



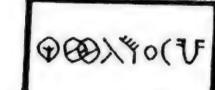
The crab within the pipal tree specifies 'god Karkinos/ Rudra'. Analysis and discussion about these symbols are given in the following paragraphs.



The seal presented nearby (fig-176) shows the God Rudra with Bow. The symbol next to him is "branch symbol" which indicates the word "sastha(God)".

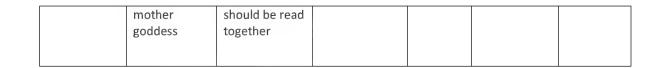
Figure 176: seal showing Rudra with arrow.

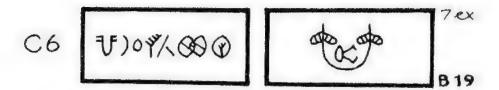
Figure 177:Seal showing the name 'Karkida Sastha.





					•	
1	2	3	4	5	6	7
@	80	7	With	0)	J
Germinating seed seedling	Two Bangles	Crab constellation symbol	Branch symbol	Embryo/ Or Mother goddess	Kedaga symbol means protection	Bull's head - Symbol of sacrifice
BijaGkura		Karkida month	Zakha (Branch) Zakhastha – means God living in a branch	embryo	Kedaga	Sacrifice
The embryo in the womb	Protection/ (or) Maybe indicating	Karkida Sastha. (Column 3&4	Zakhastha is transformed into 'Sastha.'	Embryo/ Or Mother goddess	Protection	Sacrifice





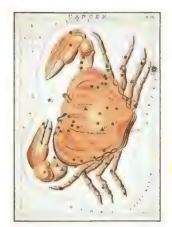
Rudra name on one side of the copper tablet, and the other side shows the symbol of Rudra (i.e., crab within the Pipal tree).

Pictures reference and courtesy – the book of Asko Parpola (Page-no. 112)

The above-given seal inscription appears on one side of the seal, and the reverse side shows a crab within tree. The engraving can be read as indicating God Rudra; this symbol also should be construed as suggesting God Rudra.

Crab constellation means death and passage to the underworld

The modern symbol for Cancer represents the pincers of a crab. Still, Cancer has been portrayed as many types of creatures, usually those living in the water and always those with an exoskeleton (322).



The Egyptian records of about 2000 BC described it as Scarabaeus (Scarab), the sacred emblem of immortality. In Babylonia, the constellation was known as MUL.AL.LUL. This name refers to both a crab and a snapping turtle. On boundary stones, the image of a turtle or tortoise appears quite regularly. There also seems to be a strong connection between the Babylonian constellation and ideas of death and a passage to the underworld, which may be the origin of these ideas in later Greek myths associated with Hercules and the Hydra (323). In the 12th century, an illustrated astronomical manuscript showed it as a water beetle. Albumasar writes of this sign in Flowers of Abu Ma'shar. A 1488

Latin translation depicts Cancer as a giant crayfish (324), which also is the constellation's name in most Germanic languages. Jakob Bartsch and Stanislaus Lubienitzki, in the 17th century, described it as a lobster (322).



Karkinos (Crab) pinching the foot of Hercules.

Picture courtesy -Wikipedia (322)

Battle of Karkinos and Hercules:

The second labour assigned to Herakles was the killing of the Lernaian Hydra. The beast was nurtured in Lerna and lived in the marshes. Herakles attacked the Hydra, and she hung on to him by wrapping herself around one of his feet, and he was unable to kill the monster by striking her with his club, for as soon as one head was pounded off, two others would grow in its place. Then a giant crab came along to help the Hydra and bit Herakles on foot. For this, he killed the crab. The crab was placed among the stars by the goddess Juno [Hera]. Because, when Hercules was fighting against the Lernaean Hydra, the crab snapped at his foot from the swamp. Hercules, enraged at this, had killed it, and Juno [Hera] put the crab among the constellations." (325)

Scriptures of Delphi (314)

According to the Scriptures of Delphi, a giant crab named Crios guarded the sea nymphs in Poseidon's (Greek mythology) kingdom. He was enormous and robust, and Poseidon himself had blessed him with immortality. When the god/monster Typhon (Greek mythology) terrorized the gods of Olympus, Poseidon, along with most of the other gods, went into hiding. He ordered Crios to protect the sea nymphs, considered as Poseidon's daughters. The crab took his role as protector seriously and wouldn't let any sea nymphs outside his reach. After a while, some of the sea nymphs became restless and convinced that they were in no danger from Typhon, escaped into the open sea (314).

Crios could not chase them as he was charged with protecting the other sea nymphs, so he enlisted the help of the giant squid, Vamari. Little did he know that Vamari (whose name translates to "Vampire Squid") had ill intentions, and when he caught up to the sea nymphs, he devoured them. When Vamari returned to Crios, he told the crab that he could not find any of the missing sea nymphs despite a valiant effort. Crios knew that he was lying and attacked him. They battled for hours until the crab finally won. But he had sustained such severe injuries that he was crippled from that time forward. Since he was immortal, though, he could not die but had to live in pain.

When Poseidon returned, he saw the bravery that the crab had shown and relieved him of his suffering, but not his immortality, by placing him in the sky as the constellation Cancer

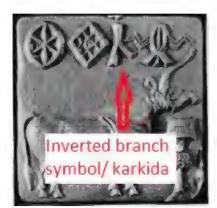
(314). The relevance of citing the above mythology is that this is the only mythological story where crab is given due importance. It is relevant to note that Crab (Karkinos) was the most important God of the Indus valley civilization. How can this fact be correlated with other civilizations? There are two similar ideas available. One is the 'scarab' beetle of Egyptian culture, and the second is the above said 'Crios' story of Poseidon. These stories indicate that the IVC was heavily influenced by the Egyptian civilization (or) the sea-based culture of Greece, where Poseidon was one of the principal gods.

The third possibility is that this god 'Karkinos' might have come from Babylonians who were contemporaries to the Egyptians of 'Scarab story' (around 2000 BC). There is a strong connection between the Babylonian constellation and ideas of death and a passage to the underworld. This Babylonian idea might have percolated into the Indus Valley Civilization (circa 2000BC).

Inverted fork - symbol indicates 'God Karkinos.'



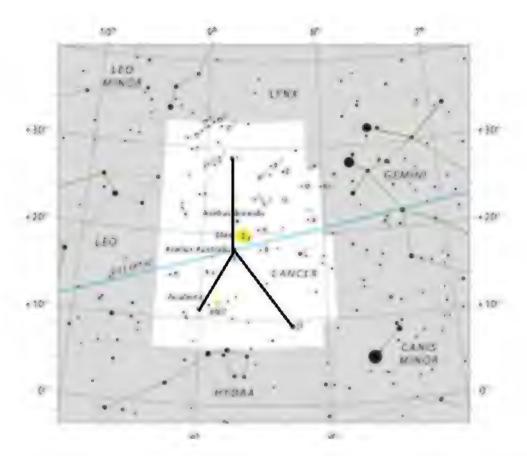
This inverted fork –symbol indicates the crab star constellation. The modern symbol for Cancer represents the pincers of a crab. Still, Cancer has been portrayed as many types of creatures, usually those living in the water and always those with an exoskeleton (322).



Picture courtesy – Sue Sullivan (269)

The second symbol (Right to the left) looks like an inverted branch symbol. My opinion is that this symbol looks like the crab constellation. It probably meant the 'god Karkinos' as well as the month '*Karkida Masam'*. This inverted branch symbol correctly corresponds to the crab constellation pictures. The sky map showing the crab constellation has been reproduced below for verification. Further, the crab symbol also meant immortality, which corresponds well with the death and rebirth theory, which

is the constant theme of Indus seal inscriptions. The majority of the Indus seals contain the crab symbol and this crab constellation symbol.



Sky map showing 'crab constellation': Note that the crab constellation looks like an inverted branch.



The seal inscription presented beside shows the crab constellation symbol \bigwedge along with the branch symbol \bigvee . These two symbols should be read together as '*Karkida Sastha*', thereby 'Karkinos god'.

The arrow symbol indicates the word 'Astaka.'

In addition to the above, the arrow symbol T is the most frequently used symbol for the word 'Astaka'. It is the symbol of God Karkinos/Rudra as well as this symbol indicates the 8th day of the month, which is the favourite day of Karkinos/Rudra. Read my article, 'Indus script Numerals represent various gods as per calendar days', for more information on this issue. (221) Both these points make it clear that this arrow/spear symbol is the most appropriate symbol for the word 'Astaka'.

Wikipedia explains the personality of Rudra in the following way:

Rudra is a Rigvedic deity associated with the hunt. (326)One translation of the name is "the roarer". (327) (328) (329) In the Rigveda, Rudra has been praised as the "mightiest of the mighty". (330) Rudra is the personification of 'terror'. Depending on the situation, Rudra can be the most severe roarer/howler or the most frightening one depending upon the situation. (320) The Wikipedia article does not give much importance to the role played by Rudra, that is, disease and death caused by his arrows; other articles in encyclopaedia Britannica and new world encyclopaedia highlights this aspect. (331) (321). The conclusion is that Rudra was the most feared god because of the disease and death caused by him.

Etymology

The etymology of the theonym Rudra is somewhat uncertain. (332) It is usually derived from the Proto-Indo-European (PIE) root rud- (related to English 'rude'), which means 'to cry, howl'. (332) (317)The name Rudra may thus be translated as 'the roarer'. (327) An alternative etymology suggested by Prof. Pischel interprets Rudra as the 'red one', the 'brilliant one', possibly derived from a lost root *rud-*, 'red' (329) or 'ruddy'. Rudra is called 'the archer' (Sanskrit: *Śarva*) (316), and the arrow is an essential attribute of Rudra. (317) The word is derived from the Sanskrit root śarv- which means 'to injure' or 'to kill'. (316) The names *Dhanvin* ('bowman') (318) and *Bāṇahasta* ('archer', literally 'armed with a hand-full of arrows') (318) (333)also refer to archery.

The word Rudra can simply mean 'the number eleven', in other context. (316) This point is significant because I have already said various gods of Indus civilization were simply mentioned as days of a calendar fortnight. 'Astaka' means 'eighth day', which is the day of Rudra. Similarly, the eleventh day of the calendar also belongs to 'Rudra'. See my article under the heading,' Indus numerals represent various gods as per calendar days for more information. (221)

Chapter -38

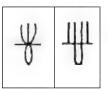
Sa - symbol means protection

Abstract

The 'Sa' symbol meant protection in ancient Egypt and was associated with the goddess Taweret; it was a protective symbol. Taweret was associated with childbirth and facilitating the rebirth of a soul. One Indus script symbol is similar to this 'Sa' symbol in form and meaning. Details are as given below.



The above given Sa- symbol of ancient Egypt is an ideogram conveying the idea of protection.



The above-given ideograms are 'Sa' symbols of Indus script adapted from the Egyptian idea.

Sa - symbol

The 'Sa symbol' was a protective symbol favoured by pregnant women and mothers to shield their young children against evil. The 'Sa symbol' was often depicted with images of the **Bes**, the dwarf god, **Shed** the protector god and **Taweret**, the ancient Egyptian hippopotamus goddess and a favourite deity of the common folk in ancient Egypt. The Sa symbol meant "protection of young life" and was often used as an amulet or good luck charm. (223)

The appearance of the *Sa* symbol

Various ideas have been offered as to the origin and appearance of the 'Sa' sign. Some thought it represented a rolled-up herdsman's shelter or perhaps the papyrus life-preserver used by the Nile's boatmen. The hieroglyph appears in two forms. In the Old Kingdom, the lower section of the hieroglyph was undivided, while in the Middle Kingdom, it was usually separated. (224)

Meaning of Sa symbol

The 'Sa' hieroglyph was a visual representation of the concept of "protection." Amulets with Sa-symbol were often used to render its protective powers over the owner. The 'Sa' was often used in compositions featuring other hieroglyphs such as the ankh and djed signs. It was also used on magic wands or batons during the Middle Kingdom. The 'Sa' was also associated with various deities such as Bes, Taweret and the lion when emphasizing their protective duties and natures. (224)



The seal inscription in the figure -178 shows the 'Sa' symbol occurs many times. $\frac{4||}{0}$ This 'Sa' symbol occurs 54 times in Indus seal inscriptions as per data of Mahadevan and Sundar. $\frac{4||}{0}$ This variant of the 'Sa' symbol occurs 11 times. The high frequency of 54 times shows the importance of this 'Sa' symbol and ritual.

Figure 178: Sa-symbol

Symbol	Frequency of occurrence
(total frequency)	54 times
₩ (pair)	16 times
₩ ₩ (Pair)	11 times
∞ ₩₩₩	12 times
(symbols Triplet)	

The above-given data shows that this 'Sa' symbol occurs in combination with the Taweret demon goddess symbol eleven times. This combination gives an idea, and this protection symbol was used to ward off evil forces. In addition to that, the 'Sa' symbol appears along with the 'Kur' symbol sixteen times. This combination gives the idea the protection of the Taweret was necessary during the rebirth process of the soul in the 'Kur' (the nether world). The above-given frequency analysis data is obtained from the work of Mahadevan (163) and Sundar. (164)

Similarly, the idea of warding off evil force is further substantiated by other symbol pair combinations. This sa symbol occurs with the 'God Rudra' and 'Kur' signs.



Figure 179: Sa symbol with 'Kur'

The seal inscription presented beside (figure - 179) shows the Sa- kur symbol combination. Mountain (Kur) means netherworld a dangerous place; hence use of 'Sa' to ward off the evil forces of the underworld is logical here.

The seal inscription nearby (fig-180) shows the 'Sa' symbol followed by Rudra (God) symbol. Rudra is the god creating disease and death by his arrows. Naturally, Indus people tried to ward off Rudra using the 'Sa' protection symbol. However, the frequency of this combination is very low.

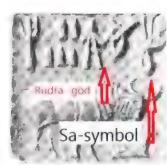


Figure 180: Sa symbol with god Rudra

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Chapter-39

The sixth day belongs to God Shashti

Abstract

The sixth day of the calendar is associated with God Shashti. It is a female god in Bengal and eastern India, whereas it was a male god in south India. Most probably, Shashti was an evil god in the Indus Valley civilization.

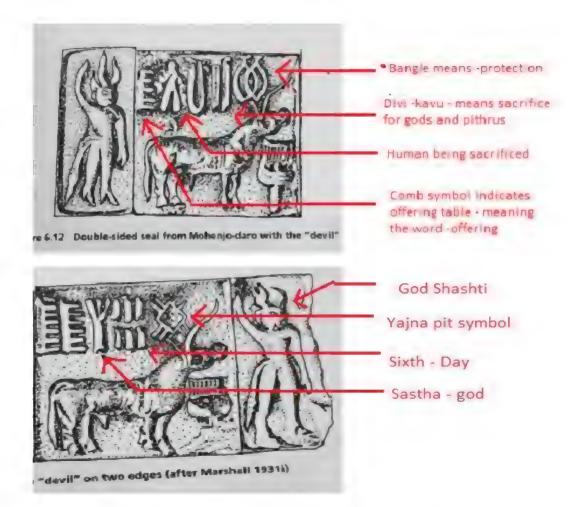
Shashti (literally "sixth") is a Hindu goddess venerated in Nepal and India as the benefactor and protector of children. She is also the deity of vegetation and reproduction and is believed to bestow children and assist during childbirth. She is often pictured as a motherly figure, riding a cat and nursing infants. She is symbolically represented in various forms, including an earthenware pitcher, a banyan tree or a red stone beneath a tree. Outdoor spaces termed 'shashthitala' are also consecrated for her worship. The worship of Shashthi is prescribed to occur on the sixth day of each lunar month of the Hindu calendar and on the sixth day after a child's birth. Barren women desiring to conceive and mothers seeking to protect their children will worship Shashthi and request her blessings. She is especially venerated in eastern India.

Most scholars believe that Shashthi's roots can be traced to Hindu folk traditions. References to this goddess appear in Hindu scriptures as early as the 8th and 9th century BCE, in which she is associated with children and the Hindu war-God Skanda. Early references consider her a fostermother of Skanda, but in later texts, she is identified with Skanda's consort, Devasena. In some early texts where Shashthi appears as an attendant of Skanda. She causes diseases in the mother and child and thus needs to be propitiated on the sixth day after childbirth. However, this malignant goddess has become a benevolent saviour and bestower of children.

The below-given table shows the frequency of occurrence of the symbol of number six. This data is extracted from the research paper of Sundar et al. (164) Number six appears in association with the fish symbol and *Sastha (God)* symbol. The 'sixth-day god' (Shashti) is a meaningful association, whereas the sixth-day 'Pithru' (ancestor) is not meaningful.

Symbols combination	frequency	God associated with the calendar day
♦ ₩	16	Generally, the sixth day is related to the goddess Shashti. Here in this combination, the sixth day is associated with the fish symbol (Pithrus)/ (Ancestors). Even though the Pithru symbol is associated with the sixth day here, it may not be a correct combination. The association of the fish symbol with the adjoining symbol has to be studied.
Ψ 111	10	The sixth day is also associated with the 'Sastha' (God) symbol. No specific god is mentioned. But in all probability, it was God Shashti.

It is not clear the god Shashti is a female or male god. In modern-day Bengal and Orissa, the god of the sixth day is associated with a female goddess, whereas in south India, it is a male god, **skanda/Muruga**. The picture of Shashti shown in the Indus seal does not clear the issue. The sex of the god is not specified; most probably, it looks like a male god. (See the seal pictures below)



The above-given pictures are extracted from the book of Asko Parpola. (334) It is a double-sided seal, in which the name of the god *Shashti* is written as **sixth-day sastha (god)**.



Another seal showing god Shasti. The inscription reads as follows:

Yajna performed for the sixth day sastha (For shasti)- double offering EE.

'Smasana-cayana'altar (Vedic burial ritual) in Indus Valley Civilization.



Figure 181: Evidence of 'Smasana-cayana' ritual

Picture courtesy (145)

The above-shown picture shows the remnant of the 'Vedic Yajna 'ritual as per the observation of T.S.Subramanian. The article is published in the front-line magazine. The discovery and excavation of a new site near Binjor village, Rajasthan, has yielded vital clues about the evolution and continuity of the mature and late phases of the Harappan civilization. A.K. Pandey, Deputy Director of ASI, is in charge of the excavation site. (145)

The site is in Binjor village, in Sri Ganganagar district, Rajasthan. It is just 7 km from the India-Pakistan border as the crow flies. The archaeologists and the students are excavating a big mound in the alluvial plains of the Ghaggar River. Ghaggar is the modern name given to the Saraswati River. There are successive floor levels made of mud bricks, especially in the industrial area of the site. Pandey says, "It shows that whenever the original floor in which the Harappans were working got damaged, they built another floor over it. The excavators found a lot of ash, charcoal, bones, pottery and artefacts. There are temporary drains in some trenches. (145)

The trenches have thrown up remnants of ovens, hearths and furnaces, with white ash and soot embedded in the soil, testifying the industrial activity of making beads at the site. Hearths were found both inside and outside the Harappan houses. Pandey explained: During winter, Harappans cooked inside their homes, but in summer, they cooked outside. One trench revealed a deep silo lined with mud to store grains. (145)

I doubt the explanation of Pandey that industrial activity was carried out in this place. In my opinion, it is a funeral ceremony site, where many sacrifices had been carried out, which are indicated by the bones and ash. The various cooking hearths indicates the different Vedic altars used in a single Vedic ceremony. Two successive floor levels made of bricks indicate two different Vedic Yajnas on the same spot. The first Yajna could be the Agnicayana ritual followed by Smasana-cayana.

The fire altar shows a yasti (a shaft) in the middle. "The yasti is an indication that rituals were performed at the altar". The yasti here is an octagonal, burnt brick. Although bones were

found in the upper level of the deposits in this trench, it could not be ascertained whether they were sacrificial bones. The ASI team traced mud and ash layers at the lower level in the trench and also found a bead inside the fire altar. Pandey said fire altars had been found in Kalibangan and Rakhigarhi, and the yastis were octagonal or cylindrical bricks. There were "signatures" indicating that worship of some kind had taken place at the fire altar here. (145)

Fortunately, the Indian Archaeologists have identified the structure in figure-181 as a Vedic ritual pit. Generally, they are fond of calling all structures as grain storage pits. T.S. Subramanian, special correspondent of Frontline magazine, also states that "Worship of some kind had taken place at the fire altar here". Now, we have to identify the kind of 'worship' that had taken place in this archaeological excavation site.

The answer for this above-said question is available in the book of **Tull, H. W. (1990).** The Vedic origins of karma: Cosmos as man in ancient Indian myth and ritual. Delhi: Sri Satguru. (335)

The extracts of the book are as given below:

The Agnicayana ritual goes on for a whole year; the first phase is the construction of the 'Great bird altar'. (336). Then the next phase of the ritual is the construction of a "Domestic hearth" (Garhapatya), which represents a reconstructed version of one of the hearths (Ahavaniya, Dakshinagni, Garhapatya) used in all the Vedic Srauta rites. (337) The construction of this hearth is again likened to a birth process. Here the womb is said to be the earth, and the embryo inside the womb is identified as having both the shape of a man and the form of a bird, which is the shape of the completed fire altar. (337)



Figure 182: Indus symbol in the shape of 'embryo'



Figure 183: The embryo symbol in the Indus seal

Now, compare this above-given embryo symbol (figure -182) with the 'Vedic fire altar' shown in figure -183; it exactly tallies. This similarity indicates that the embryo symbol indicates the 'Smasana-cayana' Vedic ritual. I have been telling for a long time that all the Indus seals are related to death rituals. The findings in this excavated site substantiate my idea of necropolis theory (1)



Figure 184: Modified embryo symbol in a diamond shape



Figure 185: A Diamond shaped embryo in Indus inscriptions

The above-given figures 184 &185 indicate the modified embryo symbol; this symbol is in 'diamond' shape instead of 'embryo' shape. It should be construed that both signs point to the same Vedic ceremony. The Garhapatya thus represents the earthly foundation of man and fire altar, both of which will be (ritually) born during the Agnicayana performance. The Garhapatya yajna pit is made in a circular shape to express this connection. The diameter of the circle is made to the same measure as a man or the distance

between a man's outstretched arm (Vyamamatra), and its shape symbolizes the roundness both of the womb and the earth. (337)



Figure 186: The Chakra symbol indicates 'Garhapatya Yajna'



Figure 187: Gold man figure in Agnicayana ritual

Picture courtesy: e-book of Rekha Rao; Symbolography in Indus seals. (179)

W.H.Tull state that the next step of this ritual is that the sacrificer emits his real semen, and the semen is placed next to the gold man. The statement of W.H.Tull is supported by the comments of Rekha in her book. (179) Rekha, in her e-book, has produced the above-given figure-187, which shows an effigy made of gold is placed inside the Agnicayana Vedic altar. She had taken this figure from the website Athirathram.org. Please also note that the semen of the sacrificer is placed near the gold man. This statement is substantiated by the circle of gold dots near the 'Gold Man'. (338)

Along with the offering spoon (Vedic ritual ladle), the priest places two bricks inside the altar, which are said to be the Sacrificer's testicle. Please note that two bricks are inside the yajna kund (figure -181), called Yastis by T.S.Subramanian. To whatever new existence the construction of the fire altar leads the sacrificer, with his offering spoon (ladle) and testicles, he will be able to continue his usual activities such as performing the Vedic rites and procreating. (337)



Figure 188: Perforated clay plates

Picture courtesy - (145)

W.H.Tull states that on top of the Gold man (effigy), the sacrificer places the naturally perforated bricks. (Svayamatrnna). (337) But, no perforated bricks were found in the excavated Vedic altar. Instead of the bricks, perforated clay plates were found. (Figure-188) The perforations in these three clay plates allow the sacrificer to pass through the otherwise solid altar in his symbolic ascent through the cosmos. The second possibility is that the holes might have been provided for the breathing of the dead person.

W.H.Tull states that there will be three bricks in the completed altar. One each placed on the first, third and fifth levels. Please note that one brick (Yasti) is visible in the altar (Figure-181), and the second brick is also visible in the second level (or) it may be the third level, as said by W.H.Tull. The bricks indicate the testicles of the sacrificer. The perforated clay plates are placed over the bricks so that the imaginary life of the sacrificer in the 'Garbha' (embryo) can breathe within the 'Vedic altar'. (337)

In this first layer of the altar, the sacrificer also places a tortoise, which represents heaven (The upper shell) the earth (The lower shell). The fire pan represents the womb, and the pestle means a penis in the womb. The author describes this shape (shape of the altar in figure-181) as of an animal, with certain bricks representing its head, neck, breast, back and hips. Then finally the priests declare: "That animal, which is the fire altar, now has a form complete and whole". (337)

The sacrificer next places in the fire pan the heads of the five sacrifice animals of a goat, sheep, cow, horse and man. Suppose the sacrificer followed the alternative procedure, the head of a single goat that represents all the five animals mentioned above. The sacrificer then throws seven gold chips in each head. (337) These sacrificed animal heads are not reported by the archaeological excavation team because those animal heads would have rotten away many centuries back. The excavation team has not reported the gold man and seven cold chips. However, they reported a valuable bead from the altar, which shows that a valuable bead could have been used instead of gold chips.

Perforated clay plates are placed inside the chamber to have breathing space for the life created in this chamber. After this point, the altar's construction continues with the placing of bricks until all five levels are completed. The bird-shaped fire altar was seen as a representation of the Vedic sun-bird, who was occasionally identified with Agni and would thus be capable of conveying the sacrificer to the heavenly realm in which it had its abode. (337) The Vedic sun-bird seems to be the equivalent of the Greek mythical bird 'Phoenix'.

The Satapatha Brahmana mentions other shapes for this kind of Vedic sacrifice, such as a bucket, chariot wheel, or a heron for the altar's construction. The Vedic priests disdain the use of the other models.



Figure 189: Materials prepared for Agnicayana ritual

Picture courtesy (338)

Agnicayana stood at the zenith of the Vedic ritual hierarchy; it is clear that the one who lives and sacrifices for 100 years would have performed this Agnicayana sacrifice as his penultimate sacrifice. (The final sacrifice was the funeral rite) The final sacrifice for the one who had in life completed the Agnicayana possessed its own distinctive nature. Such a distinguished sacrificer deserved the building of a burial place (Smasana-cayana). (337)

The Agnicayana ritual is considered completed only after the construction of the Smasana-cayana altar. This particular obligation indicates the continuity between the Agnicayana ritual and the final Smasana-cayana ritual. After the final Smasana-cayana ritual, the dead man goes to the other world. Scholars have often noted the similarity between the construction of the Agnicayana altar and the building of a burial place (Smasana-cayana). Although the Smasana-cayana does exhibit an over helming concern with the father (Pithrus), it is crucial in view of its similarity to the Agnicayana to question the precise nature of the relationship between these two rites. The Satapatha Brahmana explicitly states that the construction of the burial place completes the Agnicayana ritual. (337)



Figure 190: Bird symbol indicates Agnicayana ceremony

Picture courtesy - (145)

Note that the seal presented nearby (figure-190) was the only seal found in this excavation site. The inscriptions on this seal indicate the Agnicayana ceremony. The bee and honeycomb symbol in the seal indicate the individual's rebirth as a bee. Further, one

complete skeleton was also found out on the same site. This shows that some important person of

the Indus Valley period had been buried here, and a funeral mound has been raised over his body. The inscription on the seal is conclusive proof that a burial ceremony was carried out in the excavated site and not some kind of industrial activity as claimed by the Indian archaeologists.

Chapter -41

Spike symbol indicates a ritual to control evil spirits

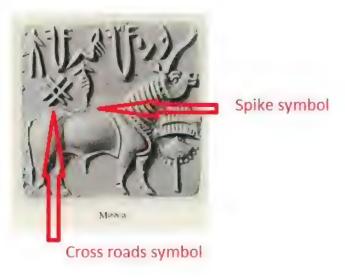
Vajra kila

Most of what is known of the Indian $k\bar{l}a$ lore has come by way of Tibetan culture. The term $(vajra)k\bar{l}aya$ is frequently found in Sanskrit texts (as well as in virtually every $k\bar{l}amantra$) legitimately used as the verb 'to spike,' 'transfix,' 'nail down,' etc.-(339)

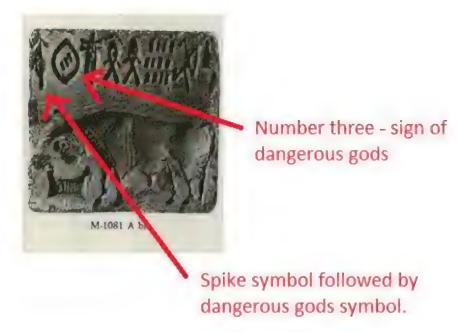


Ritual usage

One of the principal methods of working with the vajra kila is to pierce the earth with it, or as is common with Himalayan shamanic traditions, penetrate it vertically point down into a basket, bowl or cache of rice. The Kila is used as a ritual implement to signify stability on a prayer ground during ceremonies, and only those initiated in its use, or otherwise empowered, may wield it. The energy of the Kila is fierce, wrathful, piercing, affixing, transfixing. Therefore, the Kila is not a physical weapon but a spiritual implement and should be regarded as such. (340)



The above-given seal inscription shows a spike ritual was carried out at a 'crossroads' junction.



In the above-given seal inscription, the spike symbol is followed by the dangerous god's symbol which shows the magic nature of Vajra Kila. Kila was used to control the evil spirits and evil gods.

Swathe a mummy - ritual



Abstract

There is an odd symbol, which rarely appears in Indus seal inscriptions. A similar symbol appears in the Egyptian Hieroglyphics dictionary, meaning 'swathe a mummy'. There is a possibility Indus valley people also could have practised mummification like Egyptian people.



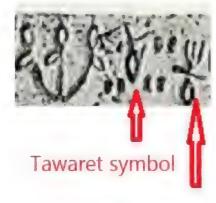
The nearby seal inscription(fig-191) shows the 'Swathe a mummy' symbol, which could be indicating the wrapping of mummy ritual. The red arrow mark shows the characters, which appears in the Egyptian hieroglyphic

Figure 191: Swathe a mummy symbol.



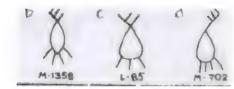
The above-given picture is the snap-shot taken out of the book of Wallis Budge – Egyptian Hieroglyph dictionary. (25) Reference: Page no:cxlii, chapter.no.xxi, under the heading 'woven work, plaited, articles'. Serial no.45. This hieroglyphic stands for the meaning 'Swathe a mummy (or) Embalm a body with unguents, spices, etc. The other meanings are the 'dead, to count up and reckon'. Out of these three other meanings, the word 'dead' could be applied to Indus seal inscriptions because the majority of the seal inscriptions revolve around dead people and rituals for them. This hieroglyphic symbol and the Indus seal symbol look more or less the same. Hence, there is a possibility that the seal inscription could be indicating the incidence of mummy wrapping with bandage clothes.

There is one more odd symbol appearing in this seal inscription. Details are as follows:



SA-protection symbol

The Taweret symbol (demon goddess) is followed by the SA-protection symbol. The Taweret symbol is not clear in this inscription, but we have to make an assumption to complete the reading of the inscription. The Taweret symbol is preceded by the Sastha symbol (symbol of god) and followed by the SA-protection symbol, which is the specific symbol of this demon goddess. Based on these symbols combination, it can be construed that these three logos together indicates the demon goddess -Taweret.



The above-given logos are taken from the book of Asko Parpola, which looks similar to the 'Tawaret symbol'. Tawaret was a Hippopotamus god with four legs. However, those four legs are missing in the Indus seal inscription under consideration.

Tammuz as a milk carrier

Abstract

Tammuz was a Mesopotamian god, and it looks like the Indus Valley people had followed his cult. A symbol in the IVC script looks like a 'water-carrier,' similar to the Mesopotamian seal. Even though this cult has disappeared along with IVC, it is still being practised in South India in Tamil Nadu as a marriage ritual of goddess Meenakshi in the temple at Madurai city.



Figure 192: Sumerian seal depicting God Dumuzi.

The above-given seal impression from Mesopotamia shows a water carrier with skin bags hung across a yoke. The picture shows a god carrying Kavadi (Yoke). There are stars on either side of his head. (1) The above-given seal and references are from the book of Asko Parpola (page. no.183). (334)



Figure 193: God Dumuzi in line diagram.

Earlier, in my book (341), I explained that the seal refers to the star constellation 'Aquarius' and indicates some month and date. That explanation is valid to the extent that the seal indicates some festival, which falls on a particular month. (342). Now, I got additional information that the god represented in the seal; the god depicted in this figure-192&193 is 'Dumuzi'. The same Damuzi was later called **Tammuz**, and in European mythology, he was known as **Adonis**. (343). The other resurrected gods list includes Dionysus, Persephone, Osiris,

Odin, Krishna, Quetzalcoatl and Attis.

Sumerian scholar Samuel Noah Kramer and folklorist Diane Wolkstein published a book in 1983 titled 'Inanna, Queen of Heaven& Earth: Her Stories and Hymns from Sumer'. A previously

unknown tale of Inanna's courtship of Inanna and Dumuzi' has been brought into the record in this book. In this tale, it is mentioned that the Inanna's lover, the shepherd-king Dumuzi, brought a wedding gift of milk in pails, yoked across his shoulders. (344) (345)



Figure 194: IVC symbol showing God Tammuz.

The above discussion's relevance is that the Indus symbol of 'water carrier' should be construed as indicating 'God Tammuz'. The above-given story of 'Courtship of Inanna and Dumuzi' shows that the god indicated by the IVC symbol is 'Dumuzi.'



Figure 195: Marriage of Goddess Meenakshi to Shiva.

Picture courtesy: (346)

The marriage of 'Inanna and Dumuzi' is a festival of fertility cult. The festival is known as 'Marriage of goddess Meenakshi'. Even though the practice has disappeared in the Middle East a long time back, such a fertility cult still exists in Tamil Nadu, especially Madurai, located in the southern region of Tamil Nadu.



Figure 196: Marriage of Meenakshi performed by five priests.

Picture courtesy: (347)

See, the above-given figure -196, the priests (three persons with a turban) perform the marriage rituals. Note that the turbans worn by these 'Acting kings' are similar to those worn by

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Sumerian gods. Such turbans are not used by any priests in any ritual in Tamil Nadu. It is a kind of isolated case.



Figure 197: Sumerian seal showing horned helmet of Gods

Picture courtesy: (348)

See the turban worn by Sumerian gods, a helmet made of horns indicating they are gods. The relevance of the discussion is that the turban of temple priests somewhat mimics the turban of ancient Sumerian gods.



Figure 198: Devotees acting as God Kallalagar (God Tammuz)'.

Picture courtesy: (349)

There is a peculiar practice of supply of water for drinking to the festival participants through leather bags. Note the peopl in figure -198 who are carrying the leather water bags. They will supply water to pilgrims for drinking through the nozzle in that leather bag. Relevance of the above-given discussion is that the festival of 'marriage of Meenakshi' is the remnant of 'Inanna's marriage' and the 'water carriers' are re-enacting the act of supply of milk by Tammuz in the marriage of Inanna.

Statistical analysis of messenger god symbol

Even though Tammuz is depicted as a 'milk carrier' after his death, he acted as doorkeeper and messenger god to the underworld death goddess Ereshkigal. Hence, this symbol can be termed as the messenger god.

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Messenger god	frequency	remarks
兢	126	Messenger god
873	80	A variant of the messenger god
术	13	A variant of the messenger god
A	28	Messenger-Sastha (God)
No. 1		(Branch means Sastha = God) (115)
드诺	26	Offering to the messenger god
E %°		(Comb symbol means -offering) (18)
説	18	Number three means many gods/dangerous god—
oy ₀		The offering to many gods was sent through the
		messenger god (22)
話	12	Agnoukaran ceremony – the stick was sent through
ο, Λο		the messenger god (21)
太太	11	Messenger god and gatekeeper god
H W A	27	Messenger god - ploughing ceremony – the offering
No 1 /4		was sent through messenger god. (19)

The data is extracted from the research papers of Mahadevan and Sundar et al. The data shows a harmonious relationship with other symbols if the meaning of 'messenger -god' was used.

The other messenger was the 'leaf-messenger' symbol, for which a separate article has been written. Refer to the article 'leaf-messenger' for more information. There was also a third messenger god symbolism, god with a curved boot, equivalent of 'flying sandal'. God with flying sandals was the Greek messenger god 'Hermes'.

Tilak symbol indicates the word "Pithru-Karma."

The meaning of the word 'Shraddha' is "faith". The ritual performed for the Pithrus with complete faith is known as Shraddha. Shraddhattva Pinda, Pitru Puja, Pitru Yagna are the sacrificial rituals performed for dead ancestors.

Symbol of the firepot

Many Indus seals inscriptions show the 'firepot' like symbol. This symbol looks like a fire pot, yet the word expressed is not 'Agni'; the intended word is 'Pithru Karma'. The word 'Pithru Karma' fits well while reading the sentence in conjunction with nearby symbols. It should be noted here that these IVC seals coincide with the 'Rig Veda" period, and during that time, Agni was not a significant god; he was a mere facilitator. In the later Vedic period God Agni becomes an important god.



Figure 199: Agni symbol or Karma symbol?

The seal inscription produced nearby (Fig-199) expresses the idea of 'fire' very well, and the fuel wood mark further explain the fire symbol at the bottom of the fire. But this fire symbol with firewood rarely occurs. This kind of fire symbol occurs only two or three times. The frequency of occurrence is not significant. Hence, it cannot be said that this symbol indicates fire god 'Agni'. However, there is a possibility that this fire symbol could have indicated the word 'Yajna' here in the above-given seal inscription. (or) It could have meant the fire created for cremation, which again gives the suitable word as 'Pithru-karma'.



Figure 200: Grihapathya fire

Picture courtesy – Sanathan.org

The above - given picture (fig- 200) shows the Grihapathya fire being carried to the crematorium from the house, which could have been adopted as a 'Pithru-karma' symbol .

Tilak mark on the forehead



Figure 201: Indus seal inscription showing modern-day Hindu Tilak symbol.

Picture courtesy -Wikipedia (104).

The second possibility is that this symbol " oculd be indicating the tilak mark worn by Hindus on their forehead. Some scholars believe that the red colour as a symbolism of blood. In ancient times, in Aryan society, a groom used to apply his blood, on his bride's forehead in recognition of wedlock. The existing practice among Indian women of applying a round-shaped red Tilak called Bindiya or Kumkum is the survival of this practice (103). The above-given statement on the website shows that the red colour of the tilak mark could be because of using blood. In modern days blood has been replaced by red colour mineral soil called vermillion in the case of men. In the case of women, the turmeric powder mixed with lime powder gives the red colour 'Kumkum'.



Vaishnavite tilak symbol on his forehead.

Picture courtesy - (104)

The "tilak" is a mark created by applying of powder or paste on the forehead. The Vaishnava tilak consists of a long vertical marking starting from just below the hairline to almost the end of one's nose tip, and they are also known as Urdhva Pundra. It is intercepted in the middle by an elongated "U".



Figure 202: Rudra tilak symbol on his forehead.

Picture courtesy - Wikipedia (105)

The other important tilak variant is often worn by the followers of Shiva, known by the names of Rudra-tilak and Tripundra. It consists of three horizontal bands across the forehead with a single vertical line or circle in the middle. *This tilak mark is traditionally made with sacred ash from fire sacrifices*. This variant is the more ancient of the two and shares many common aspects with similar markings worn worldwide (104).

The above-said remark made in the Wikipedia article that the 'Rudra Pundra Tilak' may be ancient than the 'Vaishnavite Tilak' may not be correct. Because the mere existence of the Vaishnavite tilak symbol among IVC symbols indicates that the Vaishnavite symbol is more ancient than the Shaivite symbol. It is to be noted that the author of this Wikipedia article has also acknowledged the similarity between the modern-day 'Urdva Pundra tilak' and the ancient symbol of IVC.

The above said description given in the Wikipedia article shows that 'ash from fire sacrifice' was used as a tilak mark. This statement demonstrates that in ancient days blood from sacrificed animals could have been used as a red tilak mark to show the gods and men that a blood sacrifice has been made to honour gods or Pithrus.

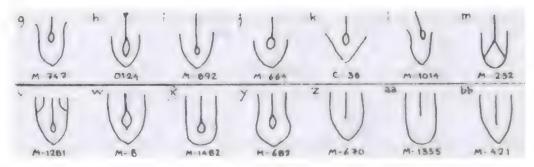


Figure 203: Variations of tilak symbols.

Picture courtesy -- (162)

The third possibility is that this symbol could be standing for the word "Kavu" itself. The above-given figures are extracted from the book of Asko Parpola, "Deciphering the Indus script". (162)Out of all the variants, only one variant gives a clue about the sound of the symbol. Note the

variant obtained from seal number M-1281. The "U" shape has been formed out of two upraised hands. I have already explained the upraised hands; it stands for the word" Ka" meaning "Soul". Refer to the article," *Upraised hands symbol indicates "Ka" (soul) of the dead person"* (34). The 'ka' symbol read with a vertical line in the middle could have specified the word 'Kavu'.

Frequency analysis of 'Tilak symbol':

Position of the 'Tilak symbol' in the Indus seal inscriptions							
Solus		Initial		Medial		Final	
Pair	freq	Pair	freq	Pair	freq	pair	freq
₩\$	12	111 (1)	22	III (l)	104	UM	3
99A	9	VA	13	U久	18		
		₩ ŷ	12	⊌ ◊	9		
		⋒ ⋩	3	W\$	8		
		U A	3	MX	8		
		⊌ ◊	2				
		99A	1				

Table 11:Frequency analysis table of Tilak symbol.

Courtesy - data provided by Sundar et al. (164)

The data given in the above table is extracted out of the analysis table provided in the research paper of Sundar et al. Analysis of the data shown in the above-given table reveals certain information. The first obvious point is that if this symbol pair occurs maximum times, that is, 104 times. This symbols combination yields a tangible meaning. Number three indicates the word 'Dangerous god/ many gods.' the tilak symbol suggests 'karma'. It looks like the Pithru karma sacrifice was offered to many gods/dangerous gods.

- The fish -karma symbol makes clear-cut sense. The fish symbol stands for Pithru. Three different kinds of fishes indicate the three generations of Pithrus.
- This fish symbol with chevron cap indicates the third generation Pithru, which had reached heaven.
- Fish with two horns projection indicates the second generation of Pithru, which is in Yama Loka under the custody of Yama. This second-generation Pithru has not yet washed off its sins to reach heaven.
 - A- Variation of second-generation Pithru.

🖟 - Another variation of second-generation Pithru.

The fish without any appendages could be the first generation Pithru. It is the Parvan of the recently died person. This Parvan had to undergo various trials and tribulations to reach the god in heaven. Now, all these three variants of fish symbols (Pithrus) should be treated in the same way and simply read as 'Pithru'; when these two symbols appear in combination, it should be read as 'Pithru Karma'. Then the frequency of this combination of symbols increases. The total frequency of this combination stands at 75. This frequency is significant for the sample size under consideration.

Urduva Pundaram

The fourth possibility is that this symbol" oculd be indicating the goddess, Laxmi. The Urdhva Pundra is the tilak used by followers of the Vaishnava sect. According to Vaishnavite belief, the "U" symbol represents the feet of Narayana, whereas the red middle line represents Goddess Lakshmi (105). This fourth possibility is a later day interpretation, which came out during the "Bhakti movement". However, it should be taken into cognisance because the Bhakti cult priests were trying to explain a significant religious symbol, which had been in use for generations of Hindus.

The above-given narration gives four possibilities for the symbol "U"; however, all these possibilities indicate only one ritual, that is, the sacrifice of a bull and applying its blood on the forehead of the sacrificer and other participants in the sacrifice. Assigning the word "Tilak" for the "U" symbol does not give coherent meaning in conjunction with symbols adjacent to the inscription. But, the word "Pithru-Karma" gives a consistent meaning with contiguous characters. Hence this symbol "U" could be read as "Karma'; till an appropriate explanation is obtained.

this 'Karma' symbol consists of two components, the 'U' sign, and the vertical line in the middle. This 'u' symbol indicates the word 'ka'. The word 'ka' stands for the soul of a dead person as per Egyptian hieroglyphics. As discussed earlier, vaishnavites explain that the vertical line (Urdva Pundram) indicates goddess Laxmi. What is the word for mother goddess? It is 'Ma'. This U/U-- 'Ka' symbol along with 'Ma' symbol read together perfectly gives the sound 'Karma'.

It should be noted here that all languages used only consonants to express the sound at the beginning of early writing systems. The vowels were developed and introduced later only. The IVC inscriptions were in a very primitive stage; the letter 'r' is missing in this symbol 'karma'; however, we should assume and read the word as 'karma'.

Pundarika Yajna

At this stage, it is necessary to introduce another ritual, which may be relevant here. There is one specific yajna named 'Pundarika Yajna'. There is a possibility that the tilak symbol $\[\]$ could have indicated this pundarika yajna. The details available about this yajna is sparse; however, the details available are collected and produced below to get some idea about this yajna. The website Hans India describes the 'pundarika yajna' as seven-day yajna, in the name of 'Lakshmi pundarika yajna'. This yajna was conducted for seven days in Vijayawada from January 23rd onwards in the year 2017. The name of yajna itself gives the detail that the god worshipped in this yajna was 'goddess Lakshmi'.

In his book, Chattambi Swamigal says that in the 'pundarika yajna', the coitus between a widow and Brahmachari is permitted by Vedas. (350) It looks like the situation was similar to the birth of Dhritarashtra and Pandu in the epic of Mahabharata. In the Hindu epic Mahabharata, Dhritarashtra is the King of the Kuru Kingdom. He was born to Vichitravirya's first wife, Ambika and

was fathered by Veda Vyasa. Vyas impregnated Ambika, even though she was a widow. It looks like such coitus was allowed after conducting the 'pundarika yajna'.

The website dharmawiki.org informs that a yajna that lasts between 2 to 12 days is called 'Ahina' or 'Sutya' (351). An example of this kind of sutyaka is poundarika yajna, which lasts for 12 days. Poundarika is another way of pronouncing pundarika yajna. The relevance of discussing 'pundarika yajna' is that the 'tilak symbol' could have indicated the 'pundarika yajna'.

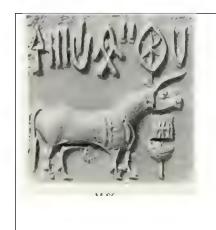
The word 'Pudendum' and 'Pundrum.'

The word pudendum (Latin) and Pundrum (Sanskrit) sounds similar. The meaning of the Latin word 'pudendum' is 'shame'; however, the same word has been used to indicate 'the female genitalia' in English. The urban dictionary explains that the Latin word 'shame' had been misapplied to the female genitalia. However, considering the very close similarity between the Latin word pudendum and Sanskrit word Pundrum, it looks like the Urban dictionary's comment may be wrong. It seems that the original meaning of the word 'pudendum' is female genitalia, and later day derived meaning is 'shame'.

The Wikipedia article on Kumkuma states that the significance of the forehead 'tilak' mark is that the 'colour' of the womb is yellow and is symbolically represented by turmeric. The bloodstains on the womb are represented by kumkuma (352). However, this particular observation is without any citation. The relevance of the above-given discussion is that the Sanskrit word 'pundrum' indicates the 'goddess Lakshmi' and 'tilak sign' in the forehead of Hindus. The conclusion is that the tilak symbol of IVC could have indicated the genitalia of the mother goddess.

At this juncture, it is pertinent to note that generally, Hindu Goddesses are bloodthirsty, and Goddess Kali's ultimate demand is blood, either animal blood or human blood. This tilak symbol could have indicated the 'Pundarika Yajna' as well as the 'Mother Goddess'. However, the word 'Pithru-karma' fits this pair of symbols more appropriately. Sometimes this tilak symbol 'pair of symbols more appropriately. Sometimes this tilak symbol 'pair of symbols more appropriately. The word 'Pithru-karma' appears in many Indus seal inscriptions. Some of the seals are reproduced below for analytical study. Details are as given below:

(Read from right to left)



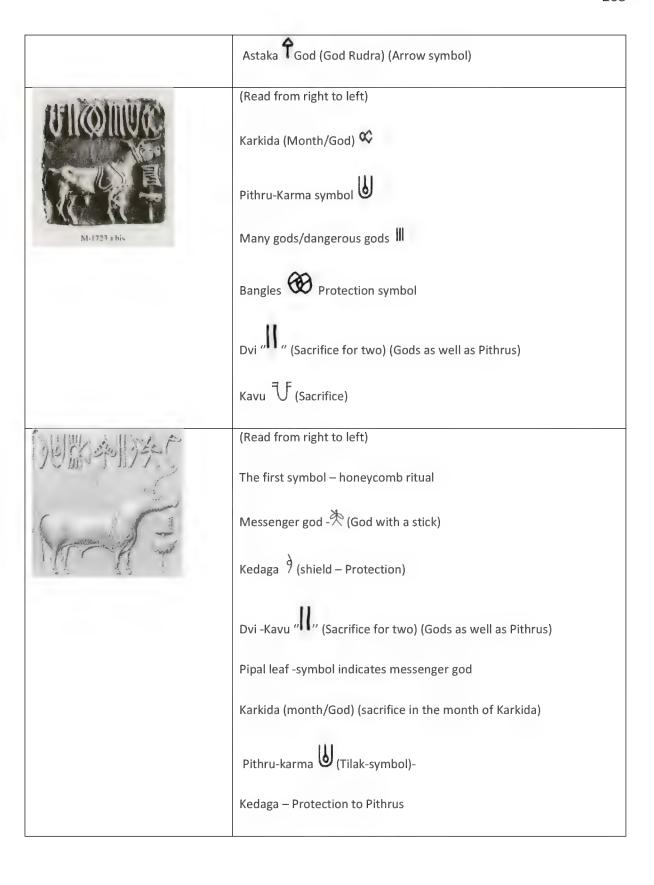
Kavu ([₹])

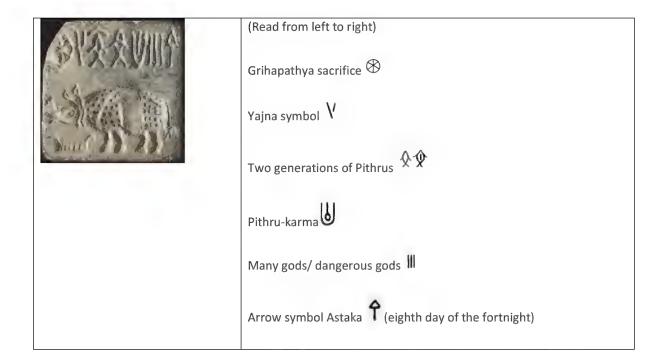
Grihapathya [®]

Yagna symbol (¹¹)

-Pithru ♠ (fish-ancestor)-Karma ⋓ (Tilak symbol)-

Many gods/ dangerous gods ∭ _





The twisted bird symbol stands for the word 'fear'.

This twisted bird symbol appears in 'Indus Script', whereas, in Egyptian hieroglyphics, it appears in the 'plucked bird' sign. Below given is the reference to the plucked bird hieroglyph Wikipedia. (List of Egyptian Hieroglyphs)

Hieroglyph symbol	Gardiner's list	Description	Transliteration	Notes
	reference number			
63	G54	Plucked	To wring (Bird's neck)	Determinative for the
tha		bird		Egyptian idea 'Twist the
				neck of a bird.'

Table details courtesy - Wikipedia Invalid source specified.

The above-given description gives only the idea 'to wring the neck of a bird'. It does not provide the real meaning of this hieroglyph. Whereas the Hieroglyphic dictionary of Wallis Budge (25) gives the sense of 'fear'. The details are as follows:

fear, terror.

List of Hieroglyphs - Page Number CXVii -Dictionary of Wallis Budge

The other website (www.egyptianhieroglyphs.net) also gives the real meaning behind the Fear' hieroglyph. Details are as shown below.

G54 Plucked bird The idea is 'Fear.'

The website 'biblex.org' also attests to the word 'fear'. Hence, we can assume that the equivalent Indus symbol could be standing for the idea 'fear'.



Plucked bird Hieroglyphic

The above-given presentation shows a word from the dictionary of Wallis Budge, which shows the plucked bird as a determinative for the word fear. (25 p. 171) Now, we can apply the word 'fear' in Indus seal inscriptions'; the details are as given below:



See the inscription in the above-given seal; the relevant portion under consideration consists of three symbols. Those three symbols are as follows: ** These symbols should be read together as,' fear of the wrath of the God Osiris/Yama/ Varuna). I have already explained in a separate article that the 'X' symbol could be indicating the death god 'Yama'. See that article for more information on the symbol 'X' and god 'Yama/ Varuna'.





The above given three symbols are variants of the same idea 'Twisted bird' ('fear of').



The above given 'zee' like symbol could be a weapon of Yama/Varuna. However, I have not seen any god weapon with this 'zee' shape. Until a meaningful interpretation is achieved, we shall assume the symbol's meaning as 'wrath of'. Now, the sentence remains completed,' 'fear of the wrath of God Osiris/Yama/ Varuna).

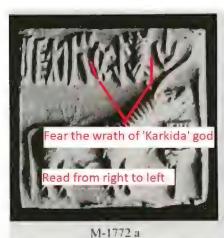


This three-symbol combination appears 37 times in Indus seal inscriptions as per the research data analysis of Sundar et al. (164) This frequency is relatively high compared to other combinations. Hence it can be concluded that it is a significant, meaningful combination. Other triplet combinations do occur, but those combinations appear only one or two times. Those combinations are as given below:



The seal inscription produced nearby (fig-204) reads as,' fear the wrath of messenger god'. Read the symbols from the left to the right direction.

The seal inscription presented nearby (fig-205) reads as 'fear of the wrath of Karkida god'. However, this combination is occurring only once in my seals' collection. (or) There is a possibility that the sacrifice was for the god X-god as usual. Nevertheless, the symbol of 'crab' could be indicating the month of 'Karkida'. We have to assume that the 'x' symbol (Yama symbol) is just omitted to be mentioned.

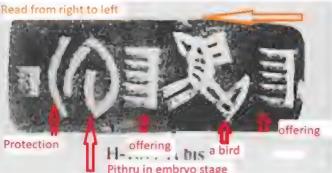


(61-1 / / ± 4)

Figure 205: fear the wrath of Karkida god.



The twisted bird symbol appears without any other associate character; this kind of isolated occurrence has happened many times. Hence, it can be assumed that the 'twisted bird' symbol is allotted only for the god Yama/ Varuna and could be indicating a sacrifice made to Varuna.



In the above-given seal inscription, the twisted bird is shown as an 'offering' to protect the growing embryo in a mother's womb. The Pithru is being re-born and is in the embryo stage. It should also be noted that the bird is not sacrificed for the 'Pithru'. But the bird is sacrificed towards some god to protect the growing Pithru in the embryo stage. The god Yama/Varuna is probably not mentioned, but it is implied. Thus, it can be concluded that the 'twisted bird' symbol stands for the word 'fear' and 'Offering' exclusively associated with god 'Yama/Varuna'.

Chapter -46

Two bricks symbol indicates the Egyptian goddess Meshkhenet

Abstract

In Egyptian civilization, there was one goddess associated with childbirth. She was identified with a brick symbol. A similar idea appears in the Indus valley civilization also. As seen in other articles, there is a close connection between IVC ideas and Egyptian ideas. The concept of Meshkhenet could be one. It looks like she was very popular; her symbol appears a considerable number of times.



Analysing various ancient signs shows that ancient Egyptian goddess Meshkhenet was identified with a bricks logo. The symbol produced nearby (figure - 206) often appears in the Indus script. The Indus symbol in figure -189 also looks like two bricks within an oval-shaped circle.

Figure 206: Two bricks symbol





Figure 207: Indus seals showing two bricks symbol.

In Ancient Egyptian mythology, Meshkhenet was the goddess of childbirth, and the creator of each child's Ka, a part of their soul, which she breathed into them at the moment of birth. She was worshipped from the earliest of times by Egyptians.



Figure 208: Goddess Meshkhenet.

Picture courtesy - Crystalinks. (353)

Meshkhenet as a woman with a symbolic cow's uterus on her head

The symbol of the goddess is Cow's uterus

In ancient Egypt, women delivered babies while squatting on a pair of bricks, known as birth bricks, and Meskhenet was the goddess associated with this form of delivery. Consequently, she was sometimes depicted as a brick with

a woman's head in Egyptian art. At other times, she was depicted as a woman with a symbolic cow's uterus on her headdress. (181)



Picture courtesy -Wikipedia.

Meshkhenet was a goddess who presided at childbirth. In her form of a brick terminating in a female head (called in the Book of the Dead "cubit-with-head"). She represents one of the bricks upon which women in ancient Egypt took a squatting position to give birth. She is present near the scales in the hall of the Two Truths, where the dead person's heart is examined and weighed. Her job is there to assist at a symbolic rebirth in the Afterlife. Her symbol of two loops at the top of a vertical stroke could be indicating the two branches of the uterus of a cow. (353)

This goddess ensures the safe delivery of a child from the womb. In addition to that, she also decides on the child's destiny at the time of birth. Similarly, she is the force of the future who decides the fate of people. (353) A hymn in the temple of Esna refers to four "Meshkhenet" at the side of the creator god Khnum, whose purpose is to repel evil by their incantations. In ancient Egypt, where child mortality was high, Egyptians called upon the help of their gods through magical objects, like birth bricks and unique ritual practices during childbirth. (353)

All the above-given narration equally fits the Indus Valley civilization also. Indus people would likely have worshipped similar goddesses during childbirth. Infant mortality would have been very high during ancient times in Indus Valley. We do not know that goddess's name until a consensus is reached; let us call her in the Egyptian name itself 'Meshkhenet'.



Figure 210: Two uteru symbol.

The seal inscription presented beside (fig- 210) shows a symbol (marked by arrow mark) which looks like two bags attached to a pole. Rekha Rao proposes that it could have indicated the offering made to Vedic god Rudra, which used to be hung in a pole. (143) However, my impression is that it could be indicating the two branches of the uterus symbol.



Figure 211: Variant of two bricks symbol

The above-given seal inscriptions (fig-178) show a single stroke within the oval circle (Marked by the arrow). There is a possibility that it could be a modified version of two brick symbols. Here only one brick is shown within the uterus symbol. (or) it could be the growing embryo symbol. The second possibility is that it could be the 'noose and stick' symbol of god Varuna.



Figure 212: Variant of two uterus symbol.

The nearby seal inscription (fig-212) shows a new symbol with a single stroke separating two oval-shaped circles. There is a possibility that this symbol could be a degraded version of the uterus symbol.

The seal inscription presented nearby (fig-213) shows an embryo symbol followed by Sastha symbol . This symbol pair reads 'embryo Sastha' (or) It could be read as 'Meshkhenet Sastha'. I have already explained; the growing embryo symbol could be indicating 'mother goddesses.' The mother goddess could be 'Meshkhenet'. (24) Read the article, 'Yoni symbol indicates mother goddess and concept of rebirth' for more information.

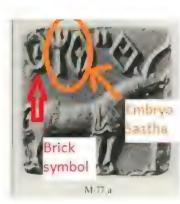


Figure 213: Seal showing 'embryo

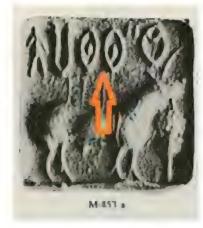


Figure 214: Another variant of brick symbol.

The seal inscription presented nearby (fig-214) shows another type of two brick symbol. Rekha Rao states that it could be the Pinda offering made to Pithrus (Manes/ancestors). (143) I also held a similar view earlier. However, I think now the time has come to revise that idea. This symbol requires reconsideration. Pinda is always offered in three lumps, meant for three generations of Pithrus, not in two chunks. Hence, the possibility of this symbol being Pinda offering is less. It is probably a variation of the Uterus symbol (or) two bricks symbol.

These two bricks symbol appears 57 times in Indus seal inscriptions as per the data analysis of Sundar et al. (164) This high frequency shows the significance attached to this symbol. However, one surprising thing is that Sundar has not classified these two bricks symbol

as a separate category. However, he has counted this symbol as a variation of a single brick symbol

because he could not realize the significance of the 'two bricks' symbol.

symbol	Frequency	remarks
010	26	Rekha Rao observes that this symbol indicates a pole where God Rudra's offerings are hung. But such an interpretation is not supported by any Vedic literature. Verification by me shows that it could be the 'cow's uterus' symbol which indicated goddess Meshkhenet.

The above-given data is obtained from the research papers of Mahadevan and Sundar et al. (163) (308). However, the above-given data of individual occurrence of the symbols does not give much information. Therefore, let us consider the data of paired characters. The data of paired characters are as provided in the below-presented table.

Symbol pair	frequency	remarks
11111 OLO	17	The cow's uterus symbol appears in combination with the fifth day. Thus, Meshkhenet may be the goddess of the fifth day. The fifthday sacrifice was meant for her.
Yum	11	Sastha (God) of the fifth day, it could be Meshkhenet.
),,,,,	10	Kedaga (shield) sacrifice on the fifth day; the sacrifice could be for Meshkhenet for protection.
J),,,,,	10	This triplet of symbols occurs ten times, quite significant. This triplet reads as 'fifth day -Kedaga Kavu.' Sacrifice was made on the fifth day of the fortnight for protection.

The cow's uterus symbol ⁰T⁰ appears along with the fifth day seventeen times in Indus script data. The data in the above table shows that all the signs related to Goddess Meshkhenet appear along with the fifth-day sacrifice. It looks like that fifth day was associated with Meshkhenet. Refer to my article 'Indus numerals represent various gods as per calendar days' for more information. (221)

Chapter -47

'Upraised Hand' symbol indicates 'Ka' (Soul) of a dead person.



Abstract

The symbol of upraised hands is seen in many instances in Indus seal inscriptions. The same character also appears in ancient Egyptian hieroglyphics, which indicated a dead person's 'Ka' (soul).

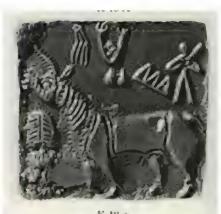
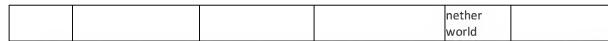


Figure 215: Indus seal showing the word 'Pithru karma.'

The majority of the seals are oriented towards the Pithru Karma ceremony. This finding substantiates my earlier theory that Indus excavation sites are burial grounds and not megapolises as popularly imagined so far.

Symbols / Indus logos		\lambda	11		类
		Upraised Hands symbol with a fish symbol inside (composite symbol)	, , , , , , , , , , , , , , , , , , , ,	Mountain/ Kur symbol	Man with stick
Sanskrit name	Pithru	Ka (soul) -with Matsya inside	Yajna		
meaning	Pithru	Ka+ma = Karma	*	Kur symbol means the	Messenger God

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The outcome of the analysis is that the inscription reads as 'Pithru-Karma-ceremony (Yajna) – netherworld – messenger god'. 'Pithru –Karma' (88) means the ceremony carried out to benefit dead ancestors. The 'Yajna' ritual accompanies this ceremony. Modern-day "Fire sacrifice" (Yajna) is with vegetarian sacrificial materials. But, in the olden days, animal sacrifice was the main component of the "Yajna" ceremony. It is relevant to note here that the upraised symbol indicates the dead person's 'KA' (soul). A fish symbol inside the KA symbol becomes a composite symbol with the syllable sound of 'Karma'.

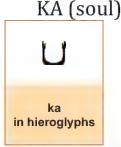


Figure 216: ka-symbol

Picture courtesy Wikipedia.

The **KA** was the Egyptian concept of vital essence, distinguishing between a living and a dead person, with death occurring when the ka left the body. Depending on the region, Egyptians believed that Heket or Meshkhenet was the creator of each person's Ka, breathing it into them at the instant of their birth as the part of their soul that made them *alive*. This breathing ritual resembles the concept of spirit in other religions. (354)

The Egyptians also believed that the ka was sustained through food and drink. For this reason, food and beverage offerings were presented to the dead, although it was the 'Kau' within the offerings that was consumed, not the physical aspect. (Please note that 'Kavu' means sacrifice in Tamil, it is the same meaning as assigned by Egyptians as 'Kau') (355) The 'KA' was often represented in Egyptian iconography as a second image of the king. As seen in the below-given picture, the upraised hands' symbol on the head of the dead Pharaoh's statue indicates that it is the 'KA' (Soul) of Pharaoh. (354)



Figure 217: Upraised hands means the person's ka (soul)

Source: Wikimedia

For the KA to live forever, it needed a host to live. The perfect host was, of course, the original body, which was why the practice of mummification, preserving the body, came into the cult. Should something happen to the body, however, any surviving image of the person could, in theory, be a host for the 'KA'. Thus, to ensure the preservation of the 'KA',

specific statues were made as alternative hosts to the mummified body. However, as the religion grew, the 'KA' demanded more than just a host. Ritual offerings were needed to sustain the 'KA', to feed the spirit in the afterlife. From the earliest royal Egyptian tombs, human sacrifice was found as evidence of servants being presented for the 'KA' to serve for all eternity (later, this practice was replaced with figurines of servants instead). Even in commoners tombs, sometimes food or everyday objects can be found buried with the body to accompany the person into the afterlife. (356)

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Chapter -48

God Varuna was present in the Indus Valley civilization

Abstract

The pre-Vedic gods were branded as asuras in the Vedic period. An Indus seal depicts a god within a watery realm; it could be Varuna, a pre-Vedic god. Varuna was a god of moral order and punisher of a violator of laws. He carried a noose and stick to punish people. He was accompanied by a crocodile, the latter-day Makara vahana. Indra took over the powers of Varuna, and Varuna was delegated to lower realms. The death god 'Yama' is not seen in IVC seals; most probably, 'Varuna' played the role of the death god.



Figure 218: God Varuna surrounded by crocodiles and fishes.

The above-given Indus seal depicts an Indus god in a seat surrounded by crocodiles and fishes. In my earlier articles, I already discussed that fish indicates the soul of dead persons, and the crocodile could be the equivalent of the Egyptian goddess **Ammit** (84) (357). A third factor has arisen in the above-given seal, which is the symbol of water. The god, the crocodiles and fishes are enclosed in a water symbol, visible on both edges of the seal. That symbol could be indicating the watery realm of "Varuna".

Varuna is a Vedic deity associated first with the sky, later with waters, and with *Rta* (justice) and *Satya* (truth). He is found in the oldest layer of Vedic literature of Hinduism, such as the hymn 7.86 of the Rigveda. He is possibly one of the earliest Indo-Aryan triads with parallels to an Avestan deity, possibly Iranian **Ahura Mazda**. His streak of violent demonic tendencies, according to Hindu mythology, led to his demotion and Indra taking away most of his powers (358). In the Hindu Puranas, Varuna is the god of oceans, his vehicle is a *Makara* (part fish, sea creature), and his weapon is a *Pasha* (noose, rope loop). He is the guardian deity of the western direction (358).



See Noose behind Varuna

Figure 219: Modern day version of Varuna with the noose.

Picture courtesy -- (359)

Etymology

Varuna is related to the root vṛ ("vri"), which, states Adrian Snodgrass, means "to surround, to cover" or "to restrain, to check". With unan, it gives "Varuna", meaning "he who covers or binds all things". The sea or ocean is his domain, while the universal law or Rta (dharma) is the abstract binder that connects all things. His name is related to the Indo-European root "uer" or "to bind". In later Hindu literature, the term Varuna evolves to mean god of waters, the source of rains and the one who rules over the Nagas (divine sea serpents) (358).

Vedas

In the earliest layer of the Rigveda, Varuna is the guardian of the moral law. He punishes those who sin without remorse and, at the same time, forgives those who err with guilt. He is mentioned in many Rig Vedic hymns, such as 7.86–88, 1.25, 2.27–30, 8.8, 9.73 and others. The Vedas already said his relationship with waters, rivers, and oceans. And according to Hermann Oldenberg, he is already the Indian version of Poseidon in these texts. Yet, the Vedic poets describe him as an aspect and one of the plural perspectives of the same divine or spiritual principle (358). All the above-said facts fit perfectly with the god shown in the seal. Hence, it can be assumed that the god Varuna was present in the Indus Valley civilization.

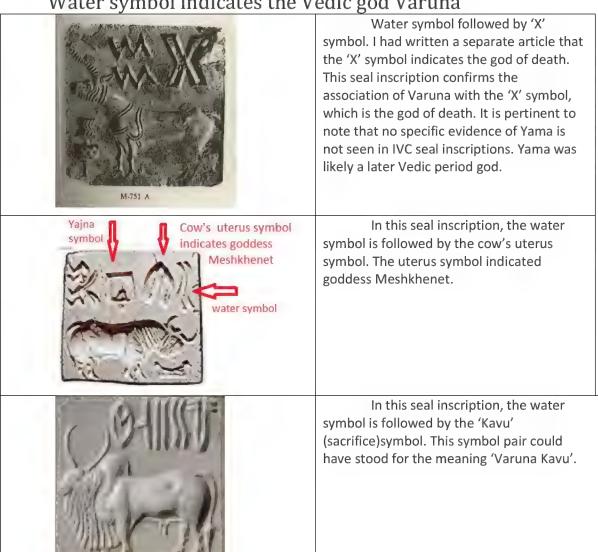


The seal inscription presented beside (fig -220) shows the water symbol. So along with the sacrifice $\sqrt[3]{symbol}$. Both these symbols stand together for the word "Varuna sacrifice". The term 'Varuna Yajna' in this seal inscription suggests that the 'Rig Vedic period' might have coincided with the Indus Valley civilization period. "Varuna Yajna" is still common in India, a special Yajna directed towards Varuna, praying for rains. It is a known fact that in the Early Vedic period, 'Varuna' was the god of sky and rain. In the later Vedic period, this power was transferred to Indra and

Varuna was relegated to a minor deity position. Later only, God Indra replaces Varuna as the god of

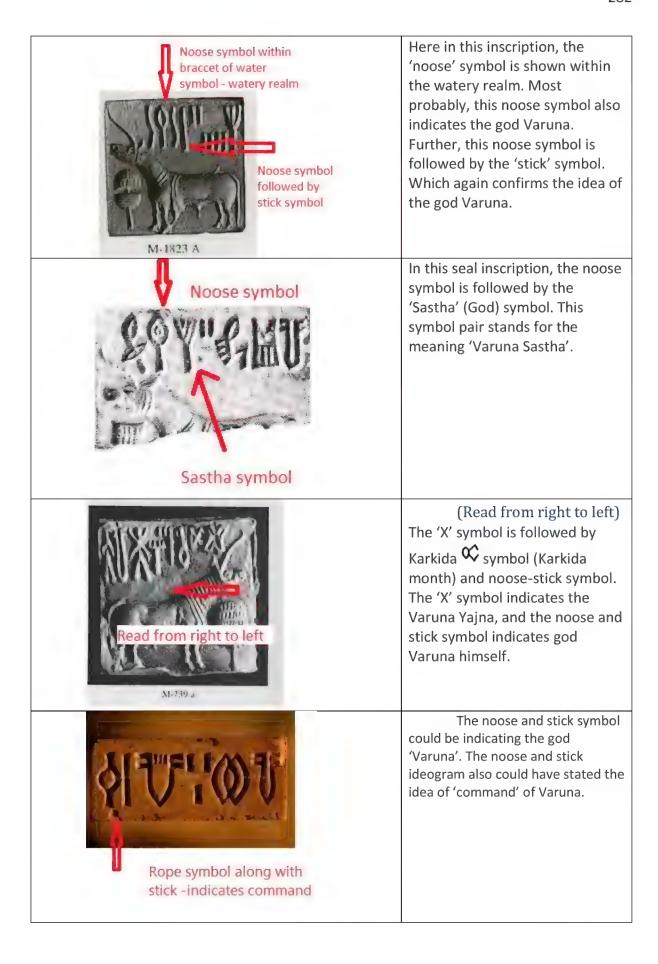
Figure 220: water symbol seen in the inscription.

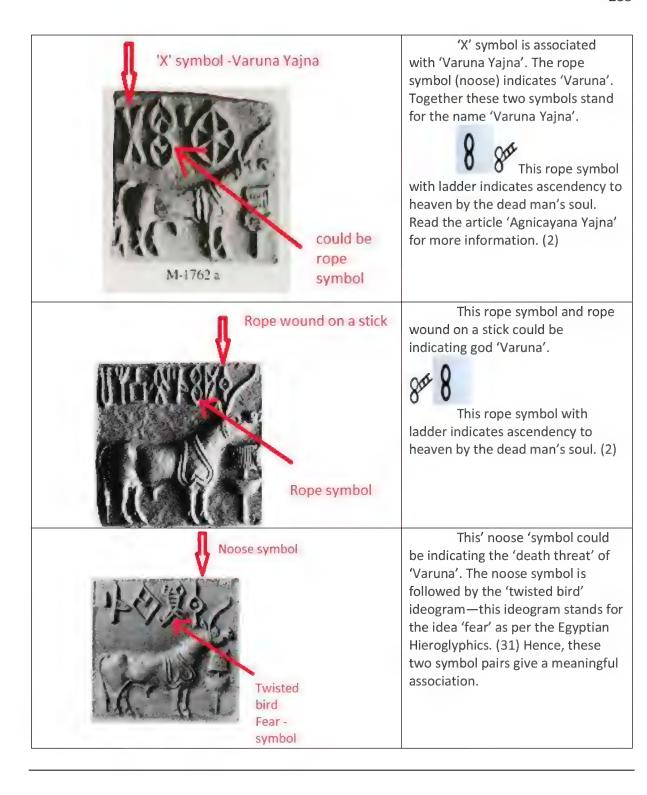
Water symbol indicates the Vedic god Varuna



The noose and stick symbol also stands for Varuna.

In addition to the water symbol, the noose and stick symbol also could stand for 'Varuna'. In Egyptian hieroglyphics, a similar symbol the idea 'rope on a stick'. (Gardiner's dictionary -page 524). (360) Most probably, the Indus scribes had followed the Egyptian hieroglyphics in this regard. For more information, read my article, 'Indus script follows the Egyptian hieroglyphics'. (35)





Wheel symbol could be indicating 'Garhapatya' sacrifice



This wheel logo could be showing the type of Yajna performed. There are two types of Yajnas, the first is 'Garhapatya Yajna (household Yajna), and the second is Public Yajna. The word 'Garhapatya' indicates the domestic fire maintained by a householder. There is supportive evidence for this idea in the ground plan map of a Yajna Sala. In this Yajna sala map, it is depicted that a 'circle symbol' indicates a 'Garhapatya Yajna'. This idea of 'Garhapatya Yajna' is also supported by Mrs Rekha Rao (179). H.Tull also says that the 'Garhapatya fire' will be circular (144). (Detailed reference is narrated in a paragraph below in this article).

This wheel symbol always occurs in combination with Yanother symbol. This symbol combination indicates some meaning, which is very specific and common in usage. This Ysymbol is made of two sticks, one long stick and another short one. This symbol gives the idea of 'Arani sticks' (fire sticks) used in the 'Vedic fire ritual'. The word 'Yajna' precisely suits this symbol. All these symbols, in combination or individually, convey the idea of a Yajna.



Figure 221: Seal showing wheel symbol.

Picture courtesy (204)

The nearby seal (fig -221) shows the wheel symbol at the beginning of the inscription. There is a possibility that this grapheme could be indicating a god. My experience so far shows that the names of gods do not fit well with the graphemes at the beginning of the inscription, but the idea of 'Yajna' works very well.

The second possibility is the word 'Jyotir stoma sacrifice.'

Earlier, I had given an interpretation that the wheel symbol could be indicating the 'Garhapatya Yajna'. There is a possibility of a second explanation for this wheel symbol. Vijayendra, in his book on 'Harappan script', observes that this wheel symbol means 'sun' and thereby the Sanskrit word 'Jyotisah' (304). (Jyotisah means 'sun') I have already explained that the majority of the Indus seal inscriptions indicate the Jyotir stoma sacrifice and Agni stoma sacrifice. The observation of Vijayendra directly supports my earlier statement. This wheel symbol could be standing for the word 'Jyotir stoma'. The answer for this above-said question is available in the book of Tull, H. W. (1990). The Vedic Origins of Karma: Cosmos as the man in ancient Indian myth and ritual. Delhi: Sri Satguru. (144)

The extracts of the book of W.H.Tull are as given below:

The Agnicayana ritual goes on for a whole year, and the first phase is the construction of the 'Great bird altar' (336). Then the next step of the ritual is the building of a "Domestic Hearth" (Garhapatya), which represents a reconstructed version of one of the hearths (Ahavaniya, Dakshinagni, Garhapatya) used in all the Vedic Srauta rites. (144)

The construction of this hearth is again likened to a birth process. Here the womb is said to be the earth, and the embryo inside the womb is identified as having both the shape of a man and a bird, which is the shape of the completed fire altar. (144) The Garhapatya thus represents the earthly foundation of man and fire altar, both of which will be (ritually) born during the Agnicayana performance. To express this connection, the Garhapatya, which traditionally has a round shape, is made to the same measure as a man or the distance between a man's outstretched arm (Vyamamatra). The circular shape is said to symbolise the roundness both of the womb and the earth. (144)

X -symbol could be indicating 'Varuna or Yama."

Abstract

The symbol-x could be associated with the death god Varuna or Yama. X-symbol could be indicating God 'Pusan' also. In addition, the x-symbol could have shown 'cross roads' where sacrifices were held for fearsome underworld deities. In addition to that, there is a possibility that it could have indicated Egyptian death god Osiris also.



Figure 222: God with -X- Yajna symbol.

Iravatham Mahadevan, in his research paper, states that this X-symbol could be indicating – 'cross-roads symbol, thereby yielding a meaning of 'city'. (361) The idea of 'crossroad' may be correct, but the meaning ascribed by Iravatham Mahadevan is a debatable one. For me, it looks like that; it indicates a sacrificial ritual carried out in a crossroad junction. But there is a possibility that this symbol could be hinting at a 'crossroad' thereby indicating God Pusan, as said by Iravatham Mahadevan. (361) There is another possibility; the crossroad symbol could have indicated goddess 'Hecate' for whom the sacrifice was carried out in the crossroads. (362) However, the god associated with the 'X' symbol shown in the above-given seal seems to be a male god, exposing his groin area. Hence, the possibility of a female god is less.



Figure 223: Water in association with god -'X'

The seal presented nearby (fig - 223) shows X- symbol in association with the water symbol of the god Varuna. Varuna was the earliest Indian god associated with death, even before the Vedic people. Hence the possibility of Varuna being the death god of IVC people is a fair chance. There is a separate article, 'Varuna was present in IVC'. (363) For more information, read this article.



There are two possible explanations for this x-symbol. The first possibility is that it could have meant god of death. The Second option is that Iravatham Mahadevan says that this symbol could be indicating a 'crossroad', thereby indicating the god Pusan. (361) This 'crossroad' symbol could have meant the psychopomp, the conductor of souls to the land of forefathers. He was called Pusan by Rig Vedic people. Discussion in this article has been entirely devoted to the idea of a death god here. The debate on the idea of Pusan has been given under a separate article 'Hoof symbol indicates Vedic god Pusan (Pan).' (364)



Picture courtesy -Thoughtco.com (365)

In the list of death gods, we also have to add ancient Egypt's god of death, Osiris. See the x-symbol on the mummy shroud of Osiris; this x-symbol appears in many pictures of Egyptian mummies. Hence there is a link between the x-symbol and Osiris. It is already seen that many hieroglyphic symbols appear in the IVC script. For more information, read my article, 'Indus symbols follow the Egyptian hieroglyphics way of writing and ideas'. (366) Hence there is a possibility the x-symbol could have indicated the god Osiris in the IVC context also.

Symbols	solus	Initial	medial	final	total
X	0	<u>51</u>	11	1	63

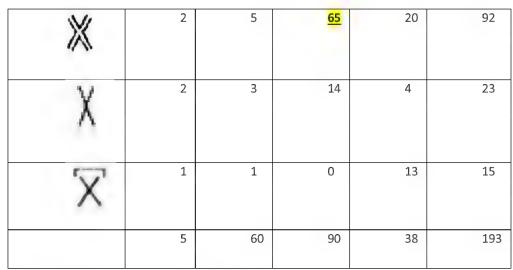


Table 12: Frequency distribution of X-symbols

The frequency analysis table available in the research paper of Sundar *et al.* gives the following details: (367)

The above-given frequency distribution analysis shows that the open-x symbol occurs 65 times in the middle portion of the inscription. In contrast, the closed-x sign occurs with a significant frequency of 51 times at the initial part of the inscription.

The authors of this analysis table, Sundar *et al.*, have differentiated the x-symbol into four categories. (367) We should try to analyze the issue with the next level of investigation by studying the combination of symbols. Such an analysis will further clarify the matter in a better way.

Symbols	solus	initial	medial	final	total
₹ %	2	0	8	<u>34</u>	44
% '/	1	<u>37</u>	6	0	44
⅓	0	0	10	0	10
Total	3	37	24	34	98

Table 13: Frequency distribution of X- symbols with other symbol combinations.

The above-given table shows the frequency distribution pattern of signs combined with the x-symbol. Significant frequency tends towards combination. This combination occurs 37 times at the beginning of the sentence. The second significant combination is combination, which happens 34 times at the end of the sentence.



The combination could mean 'Varuna/Yama- Kavu' (or) crossroad Kavu. That is a sacrifice at a public place.

There is a difference between these two symbols. The first one has closed edges, whereas the second one has open edges. The first one may be indicating God Varuna/Yama, but the second one could be suggesting the sacrifice at a 'crossroad' for the same god. The open 'crossroads symbol occurs only at the end of the sentence along with the 'Kavu' (sacrifice) symbol. That shows that the sacrifice was carried out at the crossroads.

This analysis shows that even though both symbols look very similar, they may have different meanings. But the general observation is that the above said combinations are only in 88 seal inscriptions. The vast majority of this x- symbol occurrence is either alone or in conjunction with another symbol. The general conclusion is that the x- logo and its variations stand for 'Yama' or 'Varuna'.

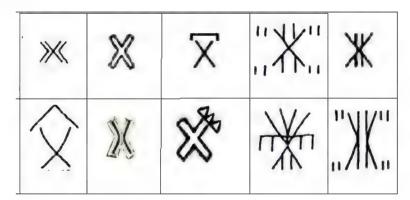


Table 14: X-symbol variants.

The above-given table shows ten different variants of the x-symbol, all of which indicate the death god. There are many other variations of this x-symbol, but I have produced only ten frequently used ones. For additional variations of this symbol, refer to the book of Parpola. (162)



The above-given seal inscription shows the following triplet with a high frequency of 37, as per data of Sundar et al. (367)



This triplet reads as, 'fear the thunderbolt of X-god'. (31) Read my article, 'The twisted bird symbol stands for the idea fear.' The X - God here is Varuna because he only has the thunderbolt as his weapon, not Yama. Rig Veda verse 7.89 says thunderbolt is one of the weapons of Varuna. (368)



Figure 224: The x-symbol looks like a symbol of twins.

The above-given inscription shows that the x-symbol is not drawn in a simple cross fashion.

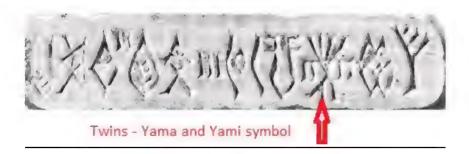
This symbol is drawn as if indicating a 'Twins . If this symbol shows a 'twin gods', there are two possibilities; the first possibility is that it could be 'Aswins', and the second option is 'Yama and Yami'. It is a known fact that Yama and Yami were born together as twins. In Sanskrit, his name can be interpreted to mean "twin" (369). Since all Indus inscriptions are correlated to death-related rituals, it is fair to conclude that the twins mentioned here may be indicating 'Yama and Yami'.



Figure 225: Yama carries his twin sister Yami.

Picture courtesy - himalayanbuddhistart.wordpress.com (370)

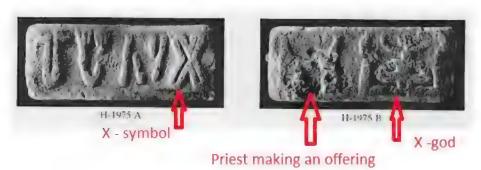
See the above-given picture, here Yama is carrying his twin sister in his hip. This twin nature of Yama and Yami might have been reflected in the X-symbol.



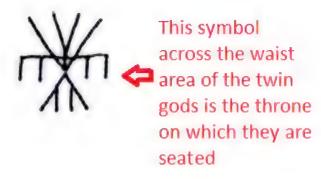
The above-given seal shows 'Yama and Yami' in a better illustration. See the third symbol from the right. There are four legs and four hands to this god. It is usual for a Hindu god to have four hands, but four legs are abnormal. That is a definitive indication that the God intended to be depicted is a 'twin gods.' There is no other twin god other than 'Yama and Yami'.

Evolution of X – symbol

It is pertinent to note that there are evolutionary changes in the design of the x- symbol; in the beginning, the logo indicated a single god, but later, the X -character is modified to show the twin gods Yama and Yami.



See the X - god in the above-given seal; X sits alone on a throne. The x- symbol in the inscription confirms that the god shown in the seal is the death god. In later day seals, the death god is shown as a twin.



The above-given symbol shows that the twin gods are sitting on a throne. The four-legged object across the waist area is the throne on which the twin gods Yama and Yami are seated. Hence, there is an evolution in the X – symbol.

Crossroads in folklore

In folklore, crossroads may represent a location "between the worlds" and, as such, a site where supernatural spirits can be contacted and paranormal events can occur. Symbolically, it can mean a locality where two realms touch, representing liminality. A place literally "neither here nor there". In Greek mythology, crossroads were associated with both Hermes and Hecate, with shrines and ceremonies for both taking place there. 'Suppers of Hecate' were left for her at crossroads at each new moon, and one of her most common titles was 'goddess of the crossroads.'

There was a tradition of burying criminals and suicide victims at crossroads in the United Kingdom. This kind of burial might have been practised because the crossings were the boundaries of the villages or towns. In addition to that, it was a desire to bury those outsides of the law outside the territory. There is another possible idea that the many roads would confuse the dead.

In Western folk mythology, a crossroads can be used to summon a demon or devil to make a deal. This legend can be seen in many stories. In the 1885 historical essay Transylvanian Superstitions, Emily Gerard describes how crossroads were often avoided as a matter of course and describes a Romanian belief that a demon could be summoned at an intersection by drawing a magic circle, offering copper coin as payment, and reciting an incantation. (371)

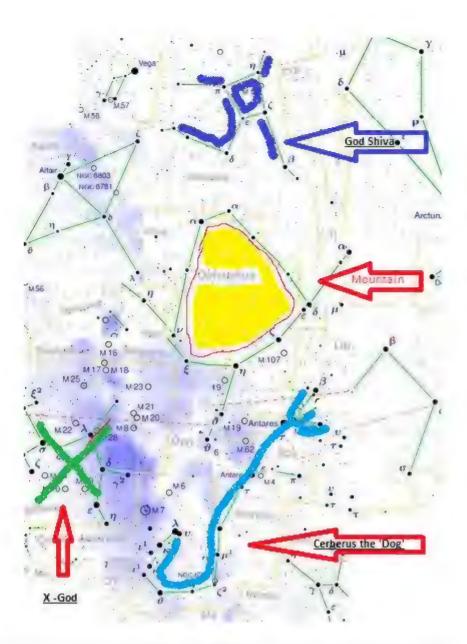


Figure 226: The star constellations map shows the X-god carrying the mountain.

Iravatham Mahadevan states that the 'X' symbol may be indicating sky-god. (372) There is a possibility that all gods lived in heaven, including the death god '(X)'. But the death god's position was in the southern hemisphere of the sky, and other gods were in the northern hemisphere of heaven. Hence, it gives a feeling as if the death god lived in an underworld. Another example shows that the Hindu gods' mythologies and iconographies are based on star constellations.

Notably, the star constellation Sagittarius and the Scorpio constellation fit this criterion. The Sagittarius looks like a ten-headed monster resembling the ten heads of Ravana. The Scorpion constellation is the three-headed dog Cerberus, who watched over the underworld entrance. Ophiuchus constellation is the mountain carried by X-god, whereas the Hercules constellation looks like the God Shiva sitting on the hill. Further, the entry of the Sun in these stars constellations indicated the beginning of the winter season. This beginning of winter coincides with the arrival of Persephone in hell. That mythological story also corresponds with this description. Considering all these factors, the god of death could have lived in the sky, not necessarily in the underworld.

Maha Kala

Mahakala (Sanskrit) is a protector deity known as a Dharmapala in Vajrayana Buddhism, particularly in most Tibetan traditions. In Hinduism, Mahakala is the name of Shiva at the temple in Ujjain, which Kalidasa frequently mentions. Mahakala is also one of Shiva's principal attendants (Sanskrit: gaṇa) and Nandi, Shiva's mount. (373) The conclusion is that all related death gods Yama/Kalan/Maha-kala/ Varuna/ Ravana express the same idea.



Figure 227: Ravana is shaking the mountain, Kailash.

Picture courtesy - (Wikipedia(Ravana-anugraha), 2016)

Ravana shaking the mountain Kailash



The above-given symbol gives an idea that X-God is shaking the mountain. The concept is probably similar to Ravana shaking mountain Kailash (374). Ravana-anugraha ("showing favour to Ravana") is a benevolent aspect of the Hindu god Shiva, depicted seated on his abode Mount Kailash with his consort Parvati. At the same time, the rakshasa king (demon-king) Ravana of Lanka tries to shake it. The depiction is labelled as Ravana Lifting Mount Kailash or Ravana Shaking Mount Kailash. According to Hindu scriptures, Ravana once tried to lift Mount Kailash, but Shiva pushed the mountain into place and trapped Ravana beneath it. The imprisoned Ravana sang hymns to praise Shiva for a thousand years. Shiva finally blessed him and granted him a mighty sword or a magnificent lingam (Shiva's an iconic symbol) to worship (374). Otherwise, also, the logo shows the association of the X-symbol with 'Kur' (three mountain symbol). Kur is the nether world. Thus, the idea X-god is related to death is further confirmed by this symbol.

Yama was initially a sky god but was pushed down into Underworld:

Hindus believe that 'Yama' is the ruler of the underworld. There is a possibility that Yama was initially one of the gods in the sky, but in later times, after the arrival of Shiva, he was pushed down into the underworld.



Figure 228: Inscription Indicates that X-god carries the mountain.



In the above-given seal, the x-God carries a mountain. God Hanuman performed such lifting the mountain, but he was a later God. There is less chance that the idea of Hanuman was present during the IVC period. X-symbol could likely be indicating Ravana, who has many characteristics of Yama. The assumption is that God Yama exists as Ravana in a modified form.

Comparison of the Greek mythology with Indian gods

According to Iliad (xv.187–93), Hades and his two brothers, Poseidon and Zeus, drew lots for realms to rule. Zeus received the sky, Poseidon received the seas, and Hades received the underworld, dead souls' domain. Some myths suggest that Hades was dissatisfied with his turnout but had no choice and moved to his new realm. The Underworld was Hades' eternal domain, meaning he would spend most of his time there (375). There is a story Hades was tricked into Underworld by Zeus, which resulted in animosity between the two. Anyhow, the story indicates that Hades was equally mighty like Zeus. The similarity that can be noted here is that Hades and Ravana have some resemblance.

Chapter -51

Yoni symbol indicates 'mother goddess' and the concept of 'rebirth'.

Abstract

So far, I have identified many symbols relating to many gods of Indus civilization. However, no logo has appeared for 'mother goddesses.' How is it possible? India is known for female goddess worship, and goddesses still rule the roost. After careful analysis, I have concluded that the 'yoni' symbol might indicate the 'mother goddesses.'







Picture courtesy -Sue Sullivan (204)

The above-given symbol could be meaning 'yoni', thereby representing 'mother goddess' and 'rebirth concept'.

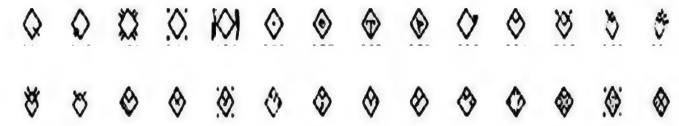


Figure 229: Symbols indicating 'Smasana-cayana' ritual pit

The above-given figure shows 'Smasana-cayana' pits. However, it could indirectly show the 'yoni symbol' as a sign of rebirth. Refer to my article on the 'Smasana-cayana' ritual for more information. (169) The ancients believed that the soul would enter another yoni after completing funeral ceremonies. This phrase is frequently used in Bhagwat Gita while describing the transmigration of the soul of a dead person.

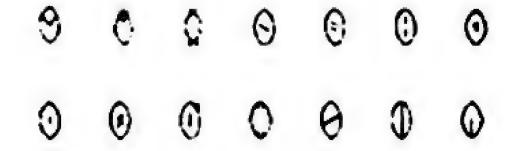


Figure 230: embryo shape symbol

Picture courtesy - (204)

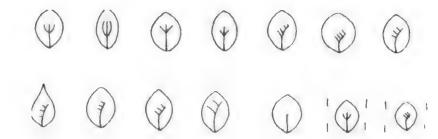
The above-given pictogram may indicate the embryo symbol. The first and second pictogram clearly shows the embryo form, Whereas the remaining cryptograms show the 'Vesica Pisces' concept. Once again, this embryo symbol means the idea of the mother goddess and 'Rebirth'.



Figure 231: Vesica Pisces symbol

Picture courtesy -- (204)

The above-given figure shows the concept of 'Vesica Pisces'. Rekha Rao proposes such a concept in her e-book. In her book, chapters 3&4, location 3975&4038 (E-book), she gives a detailed analysis of the idea of Vesica Pisces and its relevance to Indus symbols. (179) This concept is well described in her book. My article on 'fish symbolism' also explains the same concept (84). It looks like ancient Indus people believed in 'Rebirth' and believed that they would be reborn as a 'fish' for an intermediary birth and later on achieve higher birth forms. Probably the idea was similar to the modern-day Hindu concept of rebirth and attaining higher forms of life.



Picture courtesy - Asko Parpola (162)

The above-given symbols indicate the Yoni symbol with growing seedling inside. It might have meant the mother goddess. The second possibility is that it could have told the rebirth of a dead man's soul as a seedling. The second explanation fits very well compared to the first interpretation of Goddess.





Picture courtesy - Asko Parpola (162)

The above-given symbols also indicate the vulva and germinating seed inside. The germinating seed, in turn, means the growing embryo of a human child, thereby showing the rebirth of the soul.



Picture courtesy - Asko Parpola (162)

The above-given symbols look like fetus symbols, maybe indicating a growing embryo in the mother's womb. These symbols also may show the transmigrating soul in the process of rebirth. (or) This symbol could be a variant of the yoni symbol.



Picture courtesy - Sue Sullivan (204)

The above-given seal inscription shows the fetus symbol. Most probably, the tiger god depicted in the seal may be a goddess. In Hindu culture, the mother goddess Durga is always depicted as riding a tiger. The tiger goddess coincides very well with the fetus and rebirth concept.

Lajja Gowri



Picture courtesy - Wikipedia (376)

Her fertility aspect is emphasized by the symbolic representation of the genitals, Yoni or the Womb, as blooming Lotus flower denoting blooming youth in some cases and others through a simple yet detailed depiction of an exposed vulva. Added to the fact that she is sitting in a squatting position (uttanpada) with legs open, as in during childbirth, in some cases, the right foot is placed on a platform to facilitate the whole opening. She is invoked for abundant crops (vegetative fertility) and healthy progeny. A blossoming lotus replaces her head and neck, an icon often used in Tantra. The seven Chakras of human energy anatomy are often depicted as blossoming lotuses. The Goddess is often depicted in her Sri Yantra as a Yoni, shown as a simplified triangle at the centre. Further, most fertility goddesses of the Ancient world are similarly shown headless while giving prominent focus to the genitals (377). The Goddess's arms are bent upwards, each holding a lotus stem, held at the level of the head again depicted by the matured lotus flower (376).

There is no verifiable text in Vedic traditions on the iconography of this Goddess. Despite her strong presence throughout India, she doesn't seem to hold an elevated position in the Hindu pantheon. This Goddess is famous, especially in the tribal region of Bastar in Central India and downwards to the South, suggesting that the Goddess had a cult of her own, later embraced into the mainstream religion through the myths of Sati and Parvati. The Goddess is sometimes called Lajja Gauri (shameless Goddess), interpreted by some as the Innocent Creatrix, the Creator deity (378) or at times simply "Headless Goddess", or Aditi Uttanapada by modern archaeologists, academicians and Indologists (379).

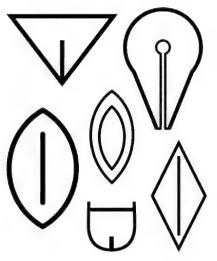


Figure 232: Vulva symbols

Picture courtesy (380)

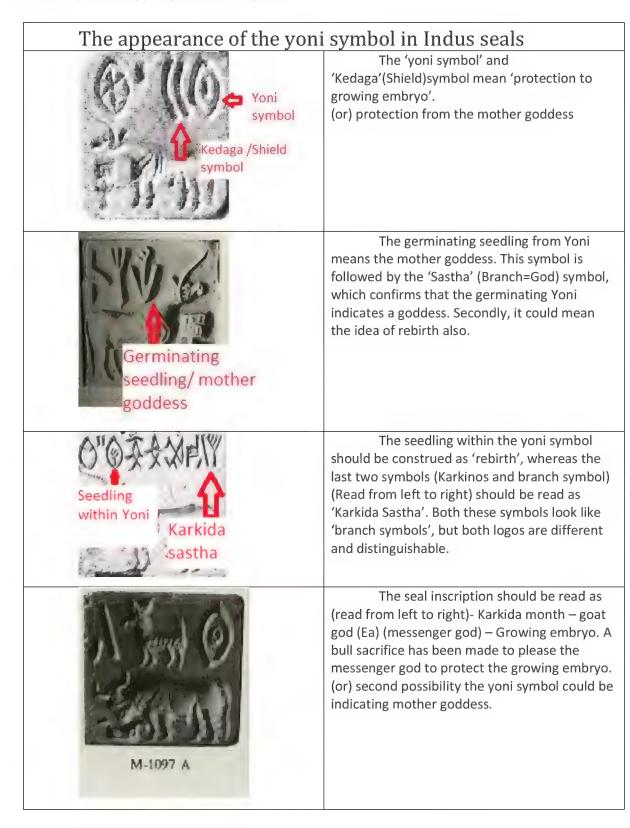
External evidence

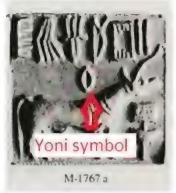
The above-said picture presents six abstract symbolic representations of external female genitals (i.e., "Yoni" symbols) used in various historical/cultural contexts. The above-said idea of the 'yoni symbol' had to be supported by substantial evidence. The collection of 'yoni symbols' at Wikipedia Commons endorses the 'yoni symbol' concept.

- 1) Upper left: A schematized drawing of the pubic triangle; among other things, this is the earliest archaic form of the ancient Sumerian cuneiform sign MUNUS (meaning "woman").
- 2) Upper right: A composite version of Hindu Yoni symbols. It combines features of various versions of Indian Yoni symbols.
- 3) Lower left: One form of the pointed oval encountered in many contexts as a representation or symbol of the vulva (using the geometry of the Vesica Pisces configuration (i.e., the overlap between two circles of equal diameter, where the centre of each circle is on the circumference of the other).
 - 4) Centre: Oval within the oval
- 5) Lower centre: a Quasi-original form of an Egyptian hieroglyph used in the spellings of the ancient Egyptian words for "woman" and "vulva."
- 6) Lower right: Czech and Slovak "píča" symbol. The ancient Mesopotamian rhomb or lozenge of Ishtar was similar but with concentric diamonds (sometimes with slightly rounded corners) instead of a line inside a diamond.

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Table 15: Appearance of yoni symbol in various forms





The yoni symbol stands alone, in the second row, below the bow symbol'.



The bird symbol bracketed with the fish symbol indicates the possibility of a dead person being reborn either as a bird or fish. Even now, Crow is being considered the reborn 'Pithrus' by Hindus. We don't eat a crow. Our ancestors are intelligent enough to select a crow as a vehicle of rebirth; if they had chosen 'chicken' as a medium of resurrection, we would not be able to eat the chicken at all.



The squirrel logo is almost equal to 'fish symbolism.' the squirrel symbol could indicate the reborn person as a squirrel. Note the extraordinary compassion shown towards squirrels by modern-day Hindus'

Concept of rebirth

The 'yoni symbol' does not merely indicate the mother goddess; it stands for the Hindu concept of 'Rebirth'. The idea of the cycle of birth and death seems to have originated in the Indus Valley civilization itself. Another possibility is the prehistoric Dravidian traditions of South India (381). The idea of rebirth has resulted in the rebirth soul in an animal form but not destruction. The concept of rebirth is one of the fundamental principles of Hindu philosophy. Therefore, life as we know now after death moves on to another form of life-based on the merits and demerits it accumulated in its current life. The path to becoming a supreme soul is practising non-violence and being truthful.

In Hinduism's Rigveda, the oldest extant Indo-Aryan text, numerous references are made to transmigration, rebirth (punarjanma), and re-death (punarmrtyu) in the Brahmanas. One verse

reads, "Each death repeats the death of the primordial man (*Purusha*), which was also the first sacrifice" (RV 10:90) (381).

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